

CHRISTMAS NUMBER THE RADIO TIMES

6^D



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EVERY FRIDAY.

Six Pence.

Christmas Fireside Thoughts.

By J. C. W. Reith, Managing Director of the B.B.C.

THIS is a little tale of the War; of the first winter in Flanders, the first Christmas at the Front. But it is more of Christmas than of War; December 25th is in the foreground, Armageddon in the background. How they sympathized with us, they at home, deploring the limitations under which we would eat our Christmas dinner, if indeed we had any at all.

I was then Transport Officer of a territorial battalion, a battalion which, even after the lapse of two months, had not fully recovered from the shock of finding itself suddenly uprooted from its division at home and hurled overseas to make up the complement of a regular brigade at the Front. We walked in an intense if somewhat bewildered pride, and were the objects of some mystification to our professional colleagues.

Now the transport staff are people of some importance; they are detached from the common herd, emancipated from routine duties and routine dangers. Their duties and dangers are arduous and real; but, to some extent anyhow, they meet them in their own way. This applies in even greater degree to the sappers, the R.E., to which I went later.

A few days before Christmas the battalion was ruthlessly and, to their mind, prematurely summoned from a rest period in the comparative calm of a town a mile or more behind the line, and thrust back to trenches in an unhealthy area. The transport was bid remain where it was, thus becoming the object of ill-disguised envy.

The enemy, however, most inopportunistly developed a regrettable interest in the town, and our nights were lit by alarms, by sudden and compulsory removals, and even by one complete evacuation, on which occasion, having placed an appropriate interval between the town and ourselves, we bivouacked by the roadside, and, as the apostle of old in circumstances somewhat similar, prayed for the dawn. With it we returned like the domestic cat to the same spot whence we had been so uncereemoniously ejected the night before. All this week our comrades, secure in dugouts, sat listening to the salvoes of shells which, in the happy process of searching out transport parks and the like, passed harmlessly overhead; their erstwhile song of mourning was turned, if not to joy, at least into sympathy with us, the objects of an earlier, misplaced envy.

Came Christmas Eve, and the battalion must have their Christmas mail. A wagon, lumbered, G.S., was accordingly sent to brigade H.Q.

to collect it. I happened to arrive there at the same time and found an astonished and indignant postal staff endeavouring to cope with what appeared to them to be the mail for the entire B.E.F. Our battalion was in much repute in the city of its origin, and the friends at home had obviously decided that we should not lack appropriate fare whatever were our conditions. Other wagons were quickly requisitioned; our mail was greater than that for all the rest of the brigade.

I had also resolved that, shelling or not, I would organize such a Christmas dinner as would do credit to any home in peace. December 25th dawned bright but fiercely cold, everywhere thick with frost. An energetic and highly intelligent lance-corporal was despatched to Raillol in one of those curious foreign vehicles which became the unauthorized but invaluable perquisites of so many transports, a thing like a cape-car. He was implored to keep clear of "brasshats" who might enquire his mission, and instructed to procure in whatever way he could such accessories for the function as could not be expected in the most generous parcel.

If I remember rightly, in the enforced absence of its master, the colonel's horse, owing to its fleetness of foot, but to its obvious mortification, was suborned for service with the cart. Time was the essence of this contract, and the horse needed exercise, anyhow. Apart from that, all the other eligible animals were occupied on their lawful occasions or resting against the labours of the evening.

This ambassador having been despatched, the Transport Sergeant and myself proceeded to search for the most satisfactory venue for the celebration. Obviously a commodious cellar was demanded; equally so, one wherein the assaults of a sacrilegious battery might be disregarded.

A palatial residence offered such a place, and preparations began in real earnest. Carpets, draught screens, tables, and chairs were transferred. Massive silver candlelamps, glasses, plates, crockery, all the appropriate furnishings of the rich man's table were requisitioned from the upper regions. Holly and evergreens were gathered, till, in time, all under the jealous direction of a transport corporal, a gloomy cellar was transformed into a veritable Aladdin's cave.

The Baillol emicuary was successful beyond expectation. Among his stores he had acquired two gigantic turkeys, 20 lbs. of luscious grapes, and six bottles of champagne. He was reticent about the last. To these were added the home

contributions of those who were to take part—plum-puddings, sausages, preserved fruits, short-bread, chocolates, tins of soup, and so on. By 10 p.m. most of the wagons had returned, and we assembled, about twenty of us, the Transport Staff, N.C.O.'s, my groom, batman, cyclist orderly, and senior drivers.

I am certain none of us had sat down to a better feast, or at a table more finely appointed. For the cooking and serving, as well as for the production of the family silver, etc., we had secured the aid of three French maids who, having retired to a village some miles away, were, however, still supposed to keep an eye on the property.

All that was further required was comparative tranquillity, from the enemy on the one hand, and the adjutant whom we cordially disliked on the other. I often wondered if he knew that, in spite of frequent inspections by divisional nabobs, we had about six horses and two wagons over strength, and that we always annexed much extra feed for the animals. We were experts in the scholastic Method of Unauthorized Acquisition. All good Transport Officers are.

At 11 o'clock an orderly arrived with some trivial message. I shall never forget the amazed expression on his face as, having descended the narrow and dark cellar steps, the brilliant scene burst unexpectedly upon him. He was invited to remain, and was followed in half an hour by another orderly with a communiqué from brigade passed on (unwillingly, I expect) by the adjutant, to the effect that I was to take on the duties of Brigade Transport Officer the following week. He also tarried.

Half an hour after midnight there came a third, instructed to inquire the fate of his predecessors, but carrying the horrifying news that the battalion was to be relieved in a few hours, and that the Transport Officer would arrange all details, beginning at 4.30 a.m. Thermometer 10°, roads all ice. What a shock for a dinner-party; but not this, nor the prospect of much unsatisfactory conflict with the adjutant next day, could spoil the effect, or prejudice the success of the evening.

But to-day, remembrance is shadowed; on my right sat the Transport Sergeant, one of the finest men I have known in war or peace, on either hand the six other N.C.O.'s: only one came through; fifteen of the twenty had "passed out of the sight of men" before Armistice.

A Christmas Radio Review.

The Past, the Present, and the Future, by P. P. Eckersley.

ANOTHER Christmas! And a tremendous amount left undone that one feels ought to have been done. Christmas, however, soon brings the New Year, and the New Year is the time for looking forward and looking backward.

It may be interesting to summarize what has been done on the technical side up to the present year, and review what yet remains to be done.

The year 1923 saw the erection of the main stations; 1924 will always be thought of as the relay station year; 1925 will see the establishment of the high-power policy.

Of the main stations we may say that during 1923 little or no change was made in the transmitting equipment. The sets stand exactly as they did at the beginning of broadcasting, because it has been felt that they represented one of the strongest links in the chain of broadcast. Improvements, however, have been made in the methods of picking up sounds and converting them to electrical impulses—that is to say, what is commonly known as the microphone equipment has been greatly improved both in design and operation.

Scrapping Old Studios.

In order to do justice to these newer and better pick-up devices, old studios have had to be scrapped, and newer and better ones substituted.

During the past year Cardiff, Manchester, and Glasgow have moved into new premises, and it is hoped that Newcastle will shortly be in a better position from the point of view of accommodation. Birmingham, Bournemouth, and London are rapidly outgrowing an accommodation which, however, is at present adequate.

The methods of operation have largely improved during the last year, and such things as the fade-in and fade-out, the dissolving view where one sound picture merges into another, were, if not thought of, at any rate impossible owing to insufficient apparatus during 1923.

It is probable that next year will not see great changes in the main station equipment unless, indeed, we can incorporate some improvements that have been found as the result of experiments, in a practical manner. The listener may rest assured that even with such improvements it will not make a great deal of difference in his reception. It is more an improvement that builds against the future.

A Bold Policy.

With regard to relay stations, I think we may congratulate ourselves that the promised programme has been fulfilled, and it is interesting to notice that these stations, built entirely by the B.B.C., have been erected at the rate of one a month in cities so far apart as Plymouth and Dundee, Edinburgh and Swansea.

It is, perhaps, a bold technical policy that made us rely upon the continued efficiency of land lines for the operation of relay stations. This is not meant in any way disparagingly to the Post Office engineers who maintain the lines. It is meant as a great compliment that we trusted, and rightly trusted, their perseverance and skill to maintain us a satisfactory service. There have been troubles which have been due to faulty land lines. It is hoped, however, that in the light of experience these problems will be so clearly revealed as to be

ultimately soluble; but listeners must realize that when a storm sweeps over the country it is extremely difficult for the Post Office engineers immediately to put the land line house in order.

It is hoped that the quality of simultaneous broadcasting will be improved during 1925, and already experiments have shown how certain improvements can be made.

The high-power station is, as everybody knows, moving to Daventry from Chelmsford. Chelmsford had a crystal range of 100 miles, and we may safely guarantee that the new station will have a similar range to a crystal. It should be insisted upon, however, that persons living south of Chelmsford are bound to experience a weakening of the signal when the station is moved to Daventry.

A Hundred Miles on a Crystal Set.

We are extremely sorry that this must happen, but it has been imperative to move the station on account of Government regulations. It should be remembered by south-coast listeners that if they are within 100 miles of Daventry, they will still get crystal reception. They should, furthermore, realize that many people are listening to "5XX" on a crystal at ranges greater than 100 miles, although we cannot guarantee that results will be satisfactory at such ranges.

I would like to be able to forecast a continued improvement in listeners' receiving sets.

If anybody is getting unsatisfactory results, and if this is wholly attributable to getting it well one night and badly another, I would ask that person somehow or other to double the sensitivity of the set. On a crystal set the aerial is the be-all and end-all of good reception, and it should be adjusted in any way to be more efficient.

Wireless Woes!

Mistakes that Lead to Trouble.

WIRELESS electricians have some amusing and, at times, illuminating experiences. One of these recently remarked to the writer that until he took up radio work he had no idea that such monumental ignorance of the most rudiments of electricity existed amongst otherwise well-informed people.

On one occasion when he was making an earth connection to a water-tap, the woman of the house inquired what he was doing. "But, surely," she said, "there is no earth in that tap. Wouldn't it be better to use one of the flower-pots?"

The same electrician was summoned to a house where a few nights before he had installed a small crystal set. This time it was a man who exhibited a certain innocence concerning the business.

"Can't make out the confounded thing at all!" he snapped. "It was working perfectly until last night. Then it stopped and hasn't made a sound since."

"Hanging Out."

It did not take the wireless man a very long time to locate that particular "fault." It was "hanging out" in more senses than one. For the 'phone-wires had somehow become disconnected from the terminals, and the would-be listener had been holding to his ear phones with loose ends!

"Didn't you notice the things had become detached?" asked the electrician.

"Well, I did," was the reply, "but I thought one might catch the waves that way."

Many persons get "nervy" over what are called the "pianissimo" passages in the music. All concert-goers know that at certain moments the sounds sink almost to silence. But let this occur on the radio, and at once there are rash souls who condemn the machine, or the aerial, or even the broadcasting station itself!

No Wonder!

Many radio-users have very optimistic notions about the lasting power of accumulators. It is no uncommon thing for electricians to be summoned to houses to discover why the apparatus is not working, only to find that the accumulator has run dry for days! One woman to whom this fact was pointed out, refused flatly to credit it. She declared that her "sister's wireless" never needed any kind of renewing. It transpired a little later that the sister was using a crystal set.

Some nervous souls have a horror of the apparatus, believing that to come in contact with it may furnish a violent "shock" or even, perhaps, cause electrocution.

A New Form of Crystal-Gazing.

Crystal sets give enormous trouble to certain persons. They seem physically incapable of adjusting the "cat's whisker" in such a manner as to get a reception, though any good crystal should afford good results at almost any point of its surface. Some of them seem to regard the careful envelopment of crystals in cotton wool when they are sold as a kind of ornamental fad, for they do not even take the precaution of washing their hands before inserting the crystal in the cup. The crystal being well greased by that time, they spend the rest of the evening waiting for the reception that never comes. It is a new form of "crystal-gazing"!



Their Christmas bed-time story.

If I Were Father Christmas.

A Futurist Fantasy, by BARRY PAIN.

WHAT should I do if I were Father Christmas? The question has been put to me. Rather silly, what? I mean, when you remember that in 1984 I actually was the Official Father Christmas.

I was the first of them. It was not till 1984 that Christmas was nationalized. By that time everything was nationalized except the nation.

Why, it was asked, should the impersonation of Father Christmas be left to private enterprise? Some got many presents, some few, and some none. Such inequality was intolerable. So Christmas was made a Government Department with myself at the head of it.

A Glutton for Work.

I think the idea was that if I had all that work to do I might stop writing. I had 175,000 clerks and 175,000 supervisors under me. You see, it was illegal to employ anybody to do any work unless you employed somebody else at the same wages to see that he did it; that was how the unemployment problem was finally solved. There was even somebody appointed to supervise me. It was quite unnecessary, for I am a glutton for work—too much so, as the event proved.

The distribution of Christmas presents was a triumph of organization and went fairly well. All persons under the age of thirty-six were entitled to a State Christmas present and were required to fill in coupons stating which out of ten named Christmas presents of equal value were preferred.

Cigarette-cases got more votes than any other article and so cigarette-cases were sent to all.

It was perhaps a little hard on children of tender years, but they could not learn too early the principle that what the majority wants the whole must have.

Something Like Broadcasting!

And people of thirty-six and upwards? They did not actually get any presents but they were specially taxed to pay for the presents to the others—much as it was in the first quarter of the century.

The Christmas cigarette-cases were all distributed by August 1st, which was well in advance of schedule. And then in my eagerness for work as Father Christmas I decided to do more still. I sent for the chief of the Government Broadcasting Department.

"Good morning, Sir Charles," I said. "I require you to broadcast on December 25th a Christmas dinner to every house in the kingdom.

It will consist of an eighteen-pound turkey with the usual concomitants, a six-pound plum pudding, a sufficiency of blue stilton, and a little appropriate music."

"Impossible," he said, in his surly way.

"Have you ever tried?"

"Of course not."

"Then how do you know? A turkey is matter. Matter is atoms. Atoms have been analysed into electricity. You send out the electricity in its turkey-arrangement and it will be converted into the actual cooked bird at the other end. The same with the other items. You can call in the Physics Department to assist you. And kindly remember that, as the Official Father Christmas, I am your commanding officer."



Mr. Barry Pain as Father Christmas.

He apologized and went out, but he never forgave me. He had to do what he was told, and he did. All the items that I had mentioned were reduced to so much assorted electricity. But he had his revenge.

He sent them all out on the same wave length.

A storm was raging at the time and this added to the confusion. Notices had been sent

out, and in every house in the kingdom people were waiting with joy and with proper receptacles for the arrival of the nationalized Christmas dinner. The entire nation was waiting, for by this time, though it was legal to erect an aerial without a house, it was illegal to erect a house without an aerial.

I was a little nervous about the storm. I knew that it might upset things. At the appointed hour I put on my headphones. I received almost immediately three atmospheres in the left ear and a quart of hot gravy in the right. I then disconnected and went up to change my clothes.

Blue Stilton and Tannhäuser.

In the whole country there was only one man who received a complete turkey, and that was filled with plum pudding instead of the more usual chestnut stuffing. Another man received a complete plum pudding, but on cutting it, the drumstick of a turkey emerged and said that Good King Wenceslas looked out on the feast of Stephen.

In some cases mistakes could be traced partly to the carelessness of recipients. One man left his wireless apparatus unattended in the drawing-room. When he returned ten minutes later the entire room was filled with blue stilton and the March from Tannhäuser. He phoned for the fire brigade and had it put out. People with cheap crystal sets never got anything but mashed potatoes and hymns.

Threatening Me!

By a quarter past nine on the following morning the first post-technician load of telegrams arrived for me. I had already taken the precaution of disconnecting my 'phone. The first telegram said that Mrs. Wilkinson had a Brussels sprout jammed in the throat of her loud speaker which had suddenly been ejected with great force, injuring the baby's eye, which she was placing in the hands of her solicitor. Every telegram I opened contained threats against myself personally. Presently I heard a loud and increasing roar outside. I looked out. From every quarter crowds were marching on my house armed with stones and carving-forks. The din was terrific.

And then either I woke up or I died. It was some time ago and I cannot quite remember which.

From Our Aerial.

Facts and Figures About Radio.

Mr. C. O. Johnson, a professional diver, had a transmitter inside his helmet, and described the wrecks that he found sixty feet below the surface.

The Newark, U.S.A., station has insured with Lloyd's against having to close down because of SOS signals.

In a Berlin town gaol there are wireless demonstrations for the prisoners, who recently listened to a complete programme from London.

A BROADCAST concert was recently given in the chapel at Parkhurst Prison. The audience was extremely enthusiastic, particularly over the chiming of Big Ben, which were received at the end of the entertainment.

The Southport Police have installed a receiving set at their headquarters.

The Turkish Government has recently lifted its ban on the private ownership of wireless apparatus.

It has been reported that descriptions of missing criminals will be a regular feature of transmissions from German broadcasting stations.

An inhabitant of Matlock, who has been deaf for forty years, recently put on a pair of headphones for a joke. To his amazement, he found that he could hear distinctly.

CRYSTAL sets are now on sale in London and elsewhere in which a wooden model of our old familiar friend, Felix the Cat, is made to operate the ordinary adjustments for tuning in, by the movements of its legs.

The leper colony on the Island of Culion, in the Philippines, is shortly to be linked to the outer world by wireless. A receiving set, presented by an electrical company, is being installed.

It is stated that a listener in West Hartlepool recently heard ten stations in sixty seconds on a one-valve set! They were all recognizable, and consisted of Belfast, a foreign station transmitting orchestral music, Glasgow, Newcastle, Bournemouth, Manchester, London, Aberdeen, Birmingham and a German station transmitting opera.

Before Radio Came.

Christmas Entertainments in Pre-Wireless Days.

IF poor little *Oliver Twist* could visit British workhouses this Christmas, he would be amazed to see the inmates listening to songs and greetings from hundreds of miles away! At workhouses all over the country wireless sets are to be installed to receive the Christmas broadcast feat. Or, better, hospitals, and in some cases even prisons, will have delighted audiences listen this Christmas to the broadcast: enter a patient.

To no section of the community is broadcasting a greater boon than that in our institutions. Before wireless came, entertainment—concerts, addresses, other than those in which the proportion of edification to amusement was that of dirt to diamonds in South African mines—never brightened the lives of many of the inarticulate thousands whose world is bounded by high walls, except at Christmas, and perhaps not even then. Now few institutions are so poor that they cannot let their inmates share in the feast of good things broadcast. In a certain hospital there are more than seventy sets.

How great and beneficial the change is can only be appreciated by those who, like myself, saw much of Yuletide institutional entertainments in pre-wireless days. What "shows" they mostly were!

A Nurse with a Bâton.

No fault could be found, of course, with some of them, because in many large institutions there was, and is, much musical and dramatic talent to draw upon. A friend of mine, on visiting Broadmoor, was invited to a performance of the asylum band. When the conductor came to his desk, he turned to the guest and gave him an elaborate salute.

"Who is that?" asked the visitor.

"Prince, who killed William Terris, the actor," was the reply.

In general, too, institutional entertainments, poor though they were, attracted a good many people belonging to the Submerged Tenth. Hospitals and workhouses always filled up for Christmas, "deadheads" entering them on all manner of pretexts, and I know of only one who ever made a premature departure of his own accord.

Penciling a Patient.

This man, who had learned the elements of malingering in the Army, went into a certain hospital suffering from, as he stated, a chest complaint, with the intention of remaining there over Christmas, and the doctor, on examining him, made a blue pencil mark round the part affected, so that he could easily examine it from day to day. After the medical officer had gone, the man in the next bed turned to the newcomer.

"Your number's up, mate," he said, darkly.

"Why? What do you mean?" asked the other man.

"Well," continued his neighbour, "they always put a blue pencil round a man what's going to die. One went in that bed yesterday."

Without another word the new patient rose, dressed, and left the hospital precipitately.

An Unkind Reminder.

But entertainments, in workhouses, hospitals, and the like, in the old days were, as a rule, appalling. If they seemed bright, they were only so by contrast.

I was once a Christmas guest at a lunatic asylum. The first part of the entertainment consisted of a concert without a redeeming feature, and the second of a play staged by some local amateurs. When the curtain rose, a fearful swashbuckler was "discovered" in front of the entrance to a cross between a cave

and a baronial castle, over which was inscribed, "Abandon hope, all ye who enter here." There was a loud titter at the appearance of the dread intimation in such a place, and a patient at the back of me said to an attendant: "We're only lunatics, I know; but they needn't remind us to abandon hope."

At another Christmas festival in a lunatic asylum all the true entertainment was provided by one of the "interlarded," a man who sang three comic songs in a style that "brought down the house." He was, a medical officer subsequently informed me, a music-hall artist and a pathological curiosity, suffering as he did from several mortal diseases, including "G. P." (general paralysis of the insane), for which no cure was then known. I was further told that he had only two or three months to live. Six months afterwards I dropped into a music-hall, and one of the "stars" was the "doomed" man!

Too Realistic!

I remember a still more peculiar Christmas entertainment. It was at an orphanage, and the chief treat was an address by a missionary on his work among the blacks. The poor children, I could see, were nearly as bored as I was; but, as the sequel showed, some of the descriptions given by our entertainer were not altogether wasted on them.

After the address, we guests went to inspect the dormitories, kitchen, etc. When we returned—oh, horror! During our absence the children had removed the fireguard, gathered a quantity of soot from the chimney, and blackened their faces and hands, and they were then playing Indians!

The Dancing Paupers.

One other instance of making your own fun occurs to me. After a dreadful entertainment at a north-country workhouse, some of the paupers began dancing in a half-hearted fashion, whereupon one of them sat down at the piano and played a waltz. This set scores of couples whirling, with the result that the evening was wound up merrily.

So successful was this little "hop" that the dancing side of the subsequent entertainments developed rapidly, and, ultimately, a number of people walked into the war-house uninvited for an hour's recreation at no cost to themselves. This abuse became known to the guardians, who, in consequence, put a ban on dancing.

The Old, Old Story.

Perhaps the commonest trial at institutional entertainments was, and may be still, the self-advertiser. For three years in succession I was present during the Christmas festivities at a certain workhouse, and on each occasion a bluntpointed man told a story that everybody knew by heart—a story of a boy born in that very workhouse, of his miseries, his ambitions, his determination to get on and yet always do the right, of how he entered "the drapery," and of how, by diligence and merit, he rose to be a Justice of the Peace. Everybody, too, was prepared for the climax, which was invariable: "I was that boy." Ugh!

So broadcasting must brighten the Christmas festivities in many an institution. All the year round it now destroys that aloofness, that strange, and sometimes terrible, detachment, in which most of the suffering and the unfortunate formerly dwelt, and puts them in touch with the busy, moving outer world; but it is at the season when we keep the anniversary of Christ's birth, when more than at any other time we are anxious for fellowship, that its blessings are accounted at their true worth.

T. W. WILKINSON.

Yuletide Music.

Handel's Evergreen Oratorio.

SINCE the days of Dickens, at least, Handel's *Messiah* has been as reminiscent of Christmas-time as the pantomime and the wits, the mince pies and the holly. The continued and continuous popularity of this oratorio in England, its unfailing qualities as a hall-filler—especially in the North and the Midlands—is attributable to the same causes which have made Bunyan a "best-seller" for over two hundred years.

I think it was a Frenchman who said that Handel was popular in England because he set the Bible to music. He intended it for a sneer; but it is perfectly true. Yet never did musician owe more to a librettist whose only task was selection! Selection? Here is a whole literature—history, folk lore, romance, poetry (song, epic, ballad, threnody, drama), letters, codes, diatribes, treatises, idylls, sagas, allegories, biographies, through which runs a Messianic message, sometimes obscure, sometimes apparent enough to the trained "prospector" who knows the colour of the auriferous ore, but of little use to such a librettist as Handel needed, yet out of this vast mass he managed to pick, not a connected story, but a wonderful series of interpretive phrases picked like master-jewels from the Scriptural mine.

An Obscure Librettist.

It will come as a surprise to most people, even though they may have heard the *Messiah* performed every Christmastide for forty years—a common record—that the only piece of narrative in the whole work is the birth announcement at Bethlehem, and therein the *Messiah* differs from such a work as Elgar's *Gerontion* even, and to the former's advantage, for narrative is hard to make interesting.

Yet despite the wonderful achievement of the librettist, who selected a non-narrative sequence of passages in which the narrative is ever vividly inherent, it is doubtful whether two persons in any *Messiah* audience—to whom the name of the composer of the music is a "household word"—could name the librettist.

His Only Hold on Fame.

It is the name of a man worthy to be held in high esteem—Mr. Charles Jennens, Leicestershire squire, who dwelt at Gopsall Hall. This Handelian libretto—the best-known libretto in any language—seems to be his only hold upon fame. But that he was emphatically the right man in the right place is shown by his selection of a "text" to write across the title-page of his manuscript, the one text that was adequate to sum up the Messianic credentials. It is worth transcribing as further showing this country squire's gift of selection.

It is the last verse of the third chapter of the First Epistle of Timothy, and reads: "And without controversy great is the mystery of godliness: God manifested in the flesh, justified in the spirit, seen of angels, preached among the nations, believed on in the world, received up in glory."

A Strange Combination.

Evidently Jennens was what our fathers used to call "a devout man," but Handel—a big button on whose coat saved him from an early death in a duel—could hardly be so described, yet in completing the Hallelujah Chorus he said he "did think he saw the heavens opened, and the good God Himself."

Of course, it is well known that Mozart either wrote entirely, or very drastically revised, the orchestral accompaniments of the choruses and many of the arias, and thus we get the remarkable combination of two Germans and an English squire collaborating in a work which is without rival in the strength and permanency of its hold upon the hearts of the English-speaking world.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Heard in America.

DURING the recent International Radio Week it is interesting to know that the following stations were heard in America on the various dates:—

Tuesday morning, 25th Nov.,	5NO Newcastle
" " "	2LO London
" " "	2BD Aberdeen
Thursday morning, 27th "	2BD Aberdeen
" " "	6LV Liverpool
" " "	2EH Edinburgh
Sunday morning, 30th "	2LO London
" " "	6BM Bournemouth

A Novelist's Talk.

Mr. Pett Ridge, the popular writer of humour, will talk on "The Good Christmas and the Perfect Boxing Day," from the London Station on Boxing Day. This talk will be S.B. from other stations.

Schubert and Schumann.

The afternoon of Sunday, December 28th, will be entirely devoted to the works of Schubert and Schumann at the Manchester Station. This special programme is the outcome of repeated requests for the works of these composers, and, in particular, for Schubert's Unfinished Symphony. This will be included among the orchestral items. Madame Nellie Keighley, a popular local contralto, will give a selection of songs.

Chamber Music.

Miss Winifred Small and Mr. Maurice Cole are to play Sonatas for piano and violin by Mozart and Beethoven, as well as piano and violin solos at the Manchester Station on Tuesday, December 30th, during a special programme of Chamber Music. There will also be songs by Miss Florence Gaunt.

"Hansel and Gretel."

Mr. Percy Hill will conduct a performance to all stations of "Hansel and Gretel," and the Navy Bands will transmit until 11 o'clock on Monday, December 22nd. The following day London will be relaying four half-hour transmissions from Bournemouth, Cardiff, Birmingham and Manchester respectively. On Christmas Eve Carols and Waits, in the old-fashioned style, will be relayed from London and broadcast from all stations at midnight.

Natural History.

An interesting development in educational broadcasting is opened by the arrangements made with the National Museum of Wales for illustrating some of the school transmissions given from the Cardiff Station. Dr. Jas. J. Simpson, M.A., Keeper of Zoology at the National Museum of Wales, will give a series of history talks from the station on alternate Friday afternoons. He has arranged to make an exhibit every Saturday in the Reserve Gallery of the Museum of the animals he will describe on the following Friday. He will also

leave the specimens for school children to inspect after the lecture has been delivered, and it is hoped that this method, preceded and followed by a demonstration of the animals described, will prove doubly educational. Dr. Simpson's chats on "Romances of Natural History" have long been a popular weekly feature of the evening programmes at Cardiff.

Sir Hall Caine on Christmas Day.

The widespread impression made by Sir Hall Caine's address, simultaneously broadcast from all stations on Armistice Night, 1923, adds much interest to the announcement that he will speak again, and will be broadcast from all stations on Christmas Day at 7 p.m.

Although at the time he was asked to deliver this Christmas Day address he was deep in the task of writing a life of Christ, he immediately considered what he could do that would be worthy of the great theme and the great occasion.

His subject will be "The Dream of Christmas Day—A.D.—A.D. 1924." As is widely known he has given special study to the growth of the age-long hope for the Messiah, and in his address on Christmas Day he will tell afresh the story of its fulfilment.

Cardiff's West Country Night.

A West Country Night, which will be particularly acceptable to the public "across the water" from Cardiff, will be contributed by Mr. Kenneth Ellis (bass) and Miss Gladys Palmer (contralto), and the Cardiff Station Orchestra, on Tuesday, December 30th. Mr. Charles Wroford, the popular Devonshire entertainer, will tell some stories in his own inimitable style.

Women Composers.

The Belfast Station will broadcast a programme of music by women composers on the afternoon of Thursday, January 1st. Miss Marjorie Sinclair, an ex-member of the D'Oyly Carte Opera Company, will be the solo singer. There will also be a talk on the work of the Belfast Musical Competitions by another well-known Belfast musician, Mrs. R. T. Harper.

The Fairy League's Christmas Tea.

Under the auspices of the "3NQ" Fairy League, a Christmas tea and entertainment will be given

on Christmas Day to 300 poor children at the Grand Assembly Rooms, Barras Bridge, Newcastle.

New Year's Eve at Edinburgh.

Miss Roseline Masson, the authoress, will open the programme at Edinburgh on New Year's Eve with a short talk on "Hogmanay," and thereafter the Pipers of the 4/5th, the Royal Scots, will play a varied programme. Mr. Augustus Beddie, a well-known Scottish elocutionist, will give some appropriate recitations. Mr. William Grant (baritone) will sing a number of popular Scottish songs, and Miss Marion Richardson's Vocal Outet will sing, among other items, "Auld Lang Syne" at midnight, after the chiming of the hour on the tubular bells. An hour's dance music will also be provided by the "Romany Bachelors" from the Dunedin Palais de Danse.

"Hogmanay."

"Hogmanay." New Year's Eve, has an outstanding significance in Scotland, probably because the Scots, through the "Auld Alliance" with France, honoured the French custom of concentrating on New Year instead of Christmas. It is fitting that Glasgow Station should broadcast on December 31st an essence of Hogmanay in Scottish songs, music, and speech. A play, called *Hogmanay*, by Fred W. Sidney, provides the speech, and the music includes Burns' "The Jolly Beggers," arranged as a cantata by Sir Henry R. Bishop. The Scottish atmosphere is maintained on New Year's Day by the Glasgow Corporation Tramways Pipe Band and Mr. Elmer Cunningham in Scots songs.

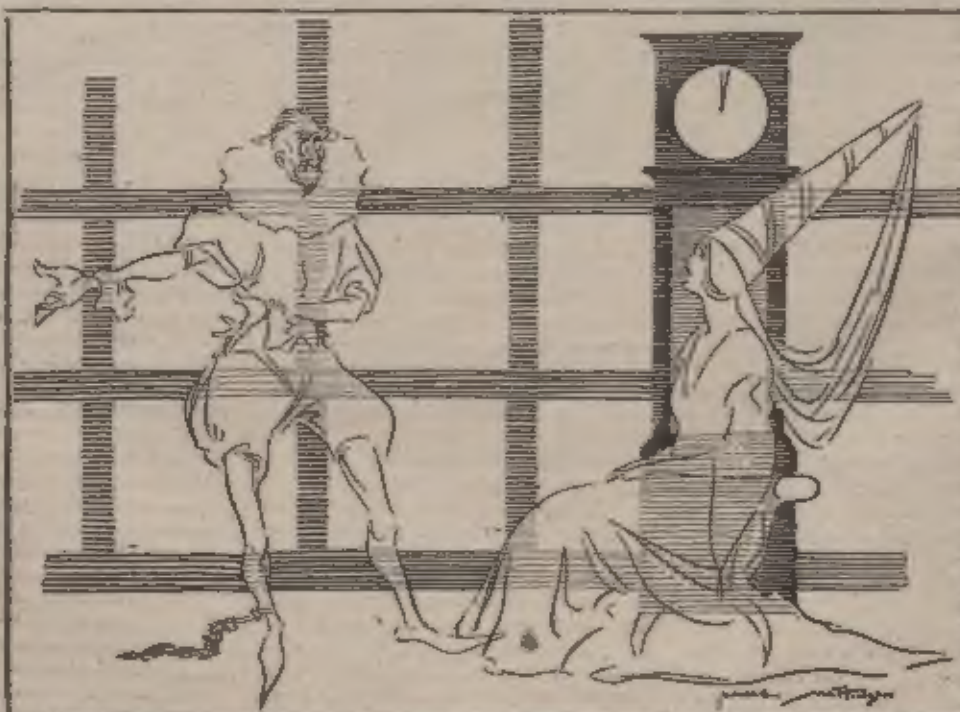
"Auld Eel."

"Auld Eel" was the date when the New Year of olden times was celebrated in Scotland. In many parts of the country it is still so celebrated. On Saturday, January 3rd, the Aberdeen Station will revive memories of this custom by giving an "Auld Eel Tune—Sowens Nicht" programme.

"The Nubian Programme."

To mark the passing of 1924, the Cardiff Station has arranged a revue of the old year and the new in the form of a programme by the "5WA" staff. The details of broadcasting will be revealed to listeners, who will share a busy day in the offices of the B.B.C. with the workers whose pleasure it is to turn the wheels of this organisation. The humorous side will not be neglected. "The Nubian Programme" is the title given—for reasons which will be apparent on December 31st.

LISTENERS who make a habit of receiving Morse are often puzzled by a sign with which ships frequently conclude their messages. This is CUL. It is an abbreviation for "see you later," and is much used by the operators of vessels which are keeping in touch with each other for some time. Other abbreviations are 73, or 738, which means "kind regards" or "best wishes," and 73 OW, which stands for "best of luck, old man."



Sir Roger: "This Christmas ghost game is played out. I went down to the banquet hall, groined, and rattled my chains and the guests thought it was atmospheric in the loud speaker."

Dickens' Christmas Magic.

The Apostle of Homeliness. By R. D. S. McMillan.*

[It is certain that no author in the world has done more to keep alive the real spirit of Christmas than Charles Dickens. Indeed, it may almost be said that he invented it. Who that has read his wonderful Christmas stories can have failed to have been thrilled with a love for Yuletide homeliness and Yuletide customs? In the following interesting talk Mr. McMillan shows us something of the real Dickens as portrayed both in his life and in his work.]

WHEN a man reaches such eminence of posthumous fame as Dickens, he—or rather his fame—encounters a great danger. He is apt, like Shakespeare, to be taken for granted. That is what is wrong with Dickens nowadays. We all take him for granted. Mention Mr. Pickwick, or Mr. Micawber, or Sam Weller, or Sarah Gamp, and everyone laughs knowingly.

But sometimes I am rather suspicious about those who laugh most uproariously and I ask myself: "Are they not laughing more at the image than at the person?" We all know that Mr. Pickwick and Mr. Micawber and Sam Weller and Sarah Gamp were funny; but how often is this knowledge obtained first-hand by reading about these creations of Dickens' brain and pen, rather than by hearing about them second-hand?

A Broken Romance.

Dickens was born over one hundred years ago, in 1812, at Landport, Portsmouth. His father was employed at the pay office of the Dockyard. Later, he suffered a reverse of fortune, and when he came to London he was made a bankrupt and was later committed to the Marshalsea Prison, where Dickens used to visit him every Sunday. So that when Dickens wrote of the dockyard and the Marshalsea Prison in "Little Dorrit" he was writing from personal experience. At this time, the youthful Dickens was put to work in a blacking factory, where the conditions were terribly severe. A long while after, he told the world something about the matter in the account of Murdstone and Grinby's in "David Copperfield."

In "David Copperfield" Dickens told his own love story. He was disappointed in love. Her name was Maria Beadnell, the daughter of a City broker. She married someone else, and later Dickens also married, but in his case it was an unhappy union and some years afterwards they separated. Still more years later, Dickens and Maria Beadnell resumed correspondence, and in one of his letters he told her he had never loved anyone but her and that he had drawn her as Dora in "David Copperfield."

Nearly everything Dickens wrote was taken from life. The boy who worked next to him in the factory was named Fagin; Mr. Micawber, waiting for "something to turn up," was the author's picture of his own father. "Little Nell," in "The Old Curiosity Shop," was inspired by his wife's sister, who died when she was eighteen. And so on. Even Barnaby Rudge's raven was drawn from life, for the bird was Dickens' own pet.

*In a Talk from . . .

The boy Dickens later went into a solicitor's office and afterwards he became a reporter. All these varied experiences Dickens made the fullest use of when he blossomed forth as a writer.

Now, as for Dickens' characters, have you noticed that they are nearly all fools? Loveable ones, of course. And Mr. Pickwick is the greatest fool of them all. He excites our most exquisite pity—exquisite because we must laugh and laugh uproariously at him. Is there anything funnier than the court scene when Mrs. Bardell, his landlady, brings an action against him for breach of promise of marriage? The widow, you remember, has misconstrued almost everything Mr. Pickwick has said. You recall that Serjeant Buzfuz mentions, how Mrs. Bardell came to put a ticket in her window, "Apartment furnished for a single gentleman," and adds that she had confidence in single gentlemen because her late lamented husband had been one.

Buzfuz versus Pickwick.

Then Buzfuz asks the Court: Did the ticket remain there long? No. Then he goes on: "The serpent was on the watch, the train was laid, the mine was preparing, the sapper and miner was at work. Before



"Chops! Gracious Heavens! And Tomato Sauce!"

These letters, too, bespeak the character of the man. They are not open, fervent, eloquent epistles, breathing nothing but the language of affectionate attachment. They are covert, sly and underhand communications; but, fortunately, far more conclusive than if couched in the most glowing language and most poetic imagery—letters that were evidently intended at the time by Pickwick to mislead and delude any third parties into whose hands they might fall. Let me read the first: "Garraways. Twelve o'clock. Dear Mrs. B. Chops and tomato sauce. Yours, Pickwick." Gentlemen, what does this mean? Chops and tomato sauce! Yours Pickwick! Chops! Gracious Heavens! And tomato sauce! Gentlemen, is the happiness of a gentle and confiding female to be trifled away by such shallow artifices as these?"

A Wonderful Word Picture.

We all know how Mr. Pickwick lost his case and in the end went to the Fleet Prison, where he later met Mrs. Bardell, who had also been committed because she could not pay her costs.

Dickens was not only a great humorist, he was also a master of pathos—as witness the death of Little Nell. It is probably one of the most moving pen-pictures in the English language. You remember Little Nell's grandfather, trying to make a fortune for his grandchild, ruined himself with his terrible vice of gambling and the pair set out on a wandering life.

And Little Nell, worn out both in body and soul, dies. Dickens describes the scene thus:—

"She was dead. No sleep so beautiful and calm, so free from traces of pain, so fair to look upon. She seemed a creature fresh from the hand of God and waiting for the breath of life; not one who had lived and suffered death."

"Her couch was dressed with ferns and there some winter berries and green leaves, gathered in a spot she had been used to favour. 'When I die put me near something that has loved the light and had the sky above it always.' These were her words."

"She was dead. Dear, gentle, patient, noble Nell was dead."

Where were the traces of her early cares, her sufferings and fatigues? All gone. Sorrow was dead indeed in her, and peace and perfect happiness were born, imaged in her tranquil beauty and profound repose."

Fiction's Noblest Children.

But her grandfather (you remember) never believed she was dead, and after she was buried he used to stay by her grave waiting for her to come back to him. Then one day he was found lying dead upon her grave-stone. And Dickens rings down the curtain with these beautiful words:—

"They laid him by the side of her whom he had loved so well; and in the church where they had often prayed and mused and lingered hand-in-hand the child and the old man slept together."

Dickens was the champion of the weak, the friend of the oppressed, and nearly all his stories were written to expose some evil. But the most outstanding feature of his novels is that his most appealing characters are children.

Charles Dickens died at Gad's Hill in June, 1870, in his fifty-ninth year. He had written fourteen novels and a great number of shorter stories and sketches. To appreciate his true worth we should remember that he and that other master of letters, Shakespeare, have won for England the envy of the whole world.

Remembered Hymns of Childhood.

The hymns sung in childhood linger in the memory in a remarkable way. Moreover, they often have humorous, pathetic, and occasionally terrifying associations. Children think strange thoughts about them and have funny misapprehensions as to their meaning. In any case, they are to millions of grown-up people among their most definite memories. For this reason we have asked several well-known men and women to tell *Radio Times* readers of their childhood memories of hymns, and their replies form an interesting human document.

DAME CLARA BUTT.

(The world-famous contralto.)

"I SHALL be satisfied when I awake in His likeness" always intrigued me as a child. I think it is a Moody-Sankey.

Dame Clara Butt apologizes for her brevity, as she writes in the midst of a well-earned holiday, but the hymn to which she refers will always be marked by her preference. The first verse is as follows:—

Soul of mine, in earthly temple,
Why not here content abide?
Why art thou for ever pleading?
Why art thou not satisfied?

The refrain, which is full of sonorous bass, answered by the trebles and contraltos, is set to the words of the 17th Psalm.

LORD LEVERHULME.

The hymn that I have the longest recollection of, from childhood days, is the hymn beginning "Little drops of water, little grains of sand." From my recollection of the droning way in which we kiddies sang it, I have always thought theurate was quite right who, on teaching a class the hymn, told the children it would go very much better if they put a little spirit in it, but he did not explain whether the spirit was to be in substitution of the sand.

H. DE VERE STACPOOLE.

(Author of "The Blue Lagoon," etc.)

My favourite hymn was "Onward, Christian Soldiers," and a hymn which both brightened and repelled me contained the line, "Oh, what eternal horrors hang around that second death." I have forgotten the name of this hymn and I don't want to remember it. "Can a woman's tender care cease towards the child she fears" was a hymn line which used to puzzle a friend of mine.

LADY KITTY VINCENT.

(The witty writer on society and fashions.)

I am afraid the only thing I can remember is that in the hymn, "Rock of Ages, cleft for me," my idea was that I was begging some sort of magic mountain to "cleft" for me, in fact, to rush about "clefting" or getting open the heads (chiefly that of my governess) of all my enemies.

My sister, Lady Helen Brookhurst, always thought that it was "Our Father—Helen be Thy name," instead of "hallowed." I was made miserable by all hymns, except "The King of Love my Shepherd is." Hymns meant for me the sunset, and death, and gloom, but I loved the Salvation Army hymns, especially "Will you meet me at the Fountain?"

This is another Moody Sankey hymn, written by P. P. Bliss. In the famous "Sacred Songs and Solos" there is a note appended to this hymn: "At the Industrial Exposition at Chicago it was an everyday appointment to meet at the Central Fountain. Mr. P. P. Bliss caught up the words, and wrote this hymn: 'Meet me at the Fountain.'"

MARJORIE BOWEN.

(Author of historical novels.)

Most of the recollections I have of hymns are associated with a certain gloom, a sense of injustice, and a judgment put upon me for things I had not done, or, if I had, things which even in my early days I thought an intelligent God should not be bothering about so much. The Gothic-Victorian gloom hanging over the

majority of hymns is appalling and fearful. There are many hymns I would not allow children to sing, and, if not children, why the grown-ups?

I must confess that the tunes of some of Moody and Sankey's used to give me a certain thrill of martial and massed people moving in throngs to a land of Promise, but the blood and slaughter and butcher-shop effect was too dreadful, when it came to the words.

But there are exceptions to the foregoing and the hymns which pleased me as a child please me still, such as Richard Baxter's "Ye Holy Angels Bright" and the old Greek hymn "Stars of the Morning."

I well remember as a child there were certain hymns which brought about a certain composure of mind.

NORMAN ALLIN.

(The Popular Basso-Profundo.)

I do not think it was the hymns so much as the tunes to which they were sung which attracted me in my boyhood. One of the most dramatic of these tunes is sung to the hymn "Fierce raged the tempest o'er the deep." It has several fine bass "runs" in it, and I remember well revelling in this tune in the Sunday School just after my first discovery that I had the power of making a bigger noise than most other lads.

Another tune which attracted me for a similar reason was in the "Sankey" collection. It began with the words "When storms around are sweeping." It would appear that I had an early penchant for stormy tunes and hymns, for, oddly enough, even in my earliest childhood such a mature hymn as "Rock of Ages," a hymn traditionally written during a thunder and rain storm in the Mendip Hills, made a singular appeal to me. But the "Sankey" I have just mentioned ended with a tremendous refrain to the words: "Remember me, O Mighty One." There were a dozen of us big lads in the same class, and by the time that chorus was finished, the whole school had had cause to remember us for the remainder of their lives.

Of words, even their humorous side, I have not many memories. In our hymns there was a verse which said "Here I raise my Ebenezer," which I now know makes reference to some act of dedication from the Old Testament, but it was always a puzzle to me what an "Ebenezer" could be. Similarly, "The gate ajar" was a puzzle, for I had not the remotest notion what "ajar" meant. I associated it with a jar of jam.

J. E. BUCKROSE.

(The author of "Down Our Street," etc.)

I am afraid my taste in hymns as a child was not "correct" and showed no originality of mind, but those I loved had the same effect on me then as the sound of bells at evening came to have later, and as the woe of larks heard through the booming of the sea has now. I felt at once happier, freer, as if things clogging my thoughts had slipped down and away without my knowing how.

I recall now that the hymns I liked best made pictures in my mind. "Twinkle, twinkle, little star"—if that is a hymn—"While shepherds watched," "Onward, Christian Soldiers," and a hymn now considered doggerel, "Angels of Jesus, Angels of Light, singing to welcome the Pilgrims of the Night." That

last stirred my infant imagination to a degree which now seems incredible, but it was always sung in the evening by a large congregation, and I seemed in a way to go up and up until I saw all the tired, old, and ill people being so splendidly welcomed home after their long journey.

But I dare say I was lucky—luckier than many children can be nowadays; for I had, when I was little, an old schoolmistress of immense character and intelligence, who sat under an illuminated card bearing the words "To die is gain"—and who believed it. To her the other world was only next door; a kind familiar place; and she made it so to us children. I have lost some of that among the years; but I love those hymns just the same, less for what they are than for what they must always mean to me.

E. V. KNOX ("Evee" of "Punch").

(Famous Humourist: the Son of a Bishop.)

The verse of a hymn which puzzled me most in childhood was—

The trivial round the common task
Will furnish all we need to ask
Room to deny ourselves, a road
To bring us daily nearer God.

The comma after "ourselves" was the trouble. There should be no comma in the middle of lines in hymns. It has really worried me ever since. It is almost a complex. Take the comma out, and you see how terrible the meaning is. And you can't really sing commas; you can't even "radio" commas.

I never was worried by—

Can a woman's tender care
Cease towards the child she bears?

though certainly "she-bears" is a most fascinating variation.

Little drops of water,
Little grains of sand,
Make the mighty ocean
And the fruitful land

struck me at a very early age as somewhat trite, and I think it was my most infantile parody—

Little drops of water,
Little grains of sand,
Make the mighty milkman,
And the grocer bland.

My seriously favourite hymn was Bishop Heber's, beginning—

I praised the earth in beauty seen
With garlands gay of various green.

SILAS K. HOCKING.

(Preacher and Popular Novelist.)

When I was a small boy, one of my favourite books was "Wesley's Hymns." Several of the hymns in this book had a dreadful fascination for me. Here is one:—

There is a dreadful hell,
And everlasting pains,
Where sinners must with devils dwell
In darkness, fire, and chains.

This kept me awake a good many nights. There were several others of a similar kind—omitted from recent editions—which detracted much from the joy of life!

Another hymn interested me. It was about the Prodigal Son. I quote one verse:—

Although he no relenting felt,
Till he had spent his store,
His stubborn heart began to melt
When famine pinched him sore.

(Continued on the next page.)

Remembered Hymns of Childhood.

(Continued from the previous page.)

I pictured "famine" as a gaunt Mephistopheles, with bony fingers and claw-like nails pinching the Prodigal till he howled.

The hymn which I loved best contained the verse—

Sweet fields beyond the swelling flood
Stand dressed in living green;
So to the Jews old Canaan stood,
While Jordan rolled between.

This quickened my youthful imagination, and even to-day this hymn awakens a hundred pleasant memories.

Let me conclude with a school story. The master's name was Lord. He was a kindly man, easily moved by the sight of suffering, and the boys were not slow to take advantage of this. Frequently, on Sunday evening, one and another of them would go to him hugging their "middles," apparently in dreadful pain, and would thus escape evening chapel.

One day a gentleman of importance visited the school and gave an address to the boys, in the course of which he asked them what was their favourite hymn.

For a space there was silence. Then a boy put up his hand, and, being called upon, repeated with a solemn face, but with special emphasis:—

At even, ere the sun was set,
The sick, O Lord, around thee lay;
Oh, in what divers pains they met,
Oh, with what joy they went away!

The effect of this recital on the boys was startling. After trying in vain to restrain their laughter, they shook the roof with their mirth, but it was not till later the visitor appreciated at its full worth the relevancy of the quotation or the cause of the laughter it evoked.

MR. B. B. B.

(Professor of Singing at the Royal Academy of Music, and well-known Tenor Vocalist.)

The queer extraneous ideas which attach themselves to hymns in childhood, like barnacles to a ship, are certainly a psychological curiosity.

As a very little boy I used to hear sung "Sound the loud timbrel o'er Egypt's dark sea." To me it was "Sound the loud timbrel," and the "timbrello" had a very definite individuality, though quite unlike any known instrument. Its nearest representative in the band would be the "serpent," an instrument I had never then heard of, much less seen.

Similarly "Hushed was the evening hymn," a great favourite of mine in childhood, was, somehow, inseparably and inevitably associated in all my thinking with Samuel wearing the little coat which his mother, Hannah, made, and took for her little boy on her annual visit to the Temple.

Perhaps it was that I first heard it at the Sunday School Anniversary, when I myself should probably be arrayed in new clothes, and so had a sort of fellow-feeling with "little Samuel."

"Jesus, tender Shepherd, hear me," is probably the first hymn most children learn. They not only sing it, but use the words in their "prayers."

My own childhood's association with this simplest of hymns is sorrowful. My only brother died of diphtheria when he was a year and ten months old. Any childish ache or pain could be soothed if only mother would sing "Jesus, ten-ten"—his name for the hymn—and even at the last, when his little throat was almost closed, he whispered: "Sing ten-ten."

Of course, outside one's own experience, there are many stories of childish misconceptions of the meanings of hymns. I do not remember having ever seen this one in print.

"Do sheep eat meat?" asked the little girl of her mother on their way home from church. The answer being in the negative, the little girl persisted: "But the hymn this morning said, 'And for His sheep he doth a steak.'"

A. G. GARDINER.

(The Well-known Journalist.)

I don't think I have any humorous recollections of hymns, and my favouritisms are governed by personal associations rather than intrinsic quality. "Christians awake" falls on the ear with the delighted emotions of far-off Christmas mornings. "At even ere the sun was set" brings to mind the vision of a dim-lit country church at night, and a little boy sitting by his mother, and awaking at the sound from a long and refreshing sleep induced by the lullaby from the pulpit—and so on.

But memories of any other kind—God bless you, I have none to tell!

G. B. BURGIN.

(The Popular Novelist.)

My favourite hymn is "Lead, kindly Light amid the encircling gloom." I have heard it sung in churches of various denominations, in miners' camps, at Criceth by one of the finest choirs in the world, at a missionary meeting in Armenia, by the grave of a dead friend, on a paddle-wheel steamer going down the Arrow Lakes in British Columbia, and in many other places.

It always brings back to me memories of my childhood, and, in listening to it, I forget all worldly cares.

It was written by a wonderful man and has brought solace to millions. When we writers of books give the best that is in us to the great world, we often fail to convey our message clearly. Were we more frequently to study the simplicity of appeal contained in our childhood's hymns, we should make fewer mistakes.

Rev. Dr. JOHN HOLLAND RITSON.

(Secretary to the British and Foreign Bible Society, and President-Designate of the Wesleyan Conference.)

I do not remember being repelled or frightened by any hymn in my early days. But there were two which impressed me in our Methodist Sunday School book of the early seventies. I cannot accurately quote, but in one occurred the line: "Go up, thou bald head, go!" and the verse proceeded to say there appeared two raging bears which tore the scoffers limb from limb.

My heart reached out in sympathy, for I thought the offenders were small boys like myself, and in reviewing my own sins, I felt thankful I was not exposed to similar retribution.

The other hymn which impressed me contained the stanza:—

Idle men and boys are found
Standing on the devil's ground,
He will find them work to do,
He will pay their wages too.

But these hymns are no longer sung. I remember being surprised and proud to find I could sing "Safe in the Arms of Jesus"—the first tune and hymn I grasped.

DOROTHY SILK.

(The well-known Soprano.)

Hymns affected me strangely—they always made me cry! The one that made the greatest impression on me was "Now the day is over."

When my mother sat at the piano, and played and sang that hymn, I always used to crawl under the piano, get as close to her as possible—and sob!

What I Think of Loud Speakers.

By Mrs. Malaprop.

I FANCY the first Loud Speaker I ever heard was modelled on Beelzebub, in Lipton's "Paradise Lost," where the poet—I quote from a very stretchable memory—says, I fancy! His shout blew hell's lid off, and beyond started the Reign of Chaos half the Night! The man who had it was an American Boot-legger, or something, from Samaparrilla, I.O.U., and he said he "allowed it was a Loud Speaker, sure thing, but if a Loud Speaker wa'n't to be allowed to speak aloud, might he be allowed to ask what it was for, anyway?"

I told him, flare and scare, that I had no desire to prevaricate, and I expected the same from him; that I was neither deaf nor dentally deficient, and that I preferred soft, polluted music to stringest and rancorous shrieks.

A Nervous Shake-down.

You see, my dear departed husband was a loud speaker, and it brought back such glad memories, of those dear, dread days. Oh, the way he used to snore! That was really his one drawbridge. He worked his Loud Speaker night and day, and it got on my nerves so badly that I insisted on having a nervous shake-down in the bathroom.

I've got a Loud Speaker of my own now, to remind me of my dear spouse, gone to the Parisian Fields. Last night we heard that lovely song, "Whisper and I Shall Cheer"—the fact is I was coming home from Town at the time and heard it the length of the Cromwell Road. When I got in, the Loud Speaker was giving us "Whose dat a-bawlin'?" one of those charming medleys the shoe-blacks sing on the intonations in Alabama, Lohelie, and Lousmouth—the place where the cinema actors come from.

In Every Home.

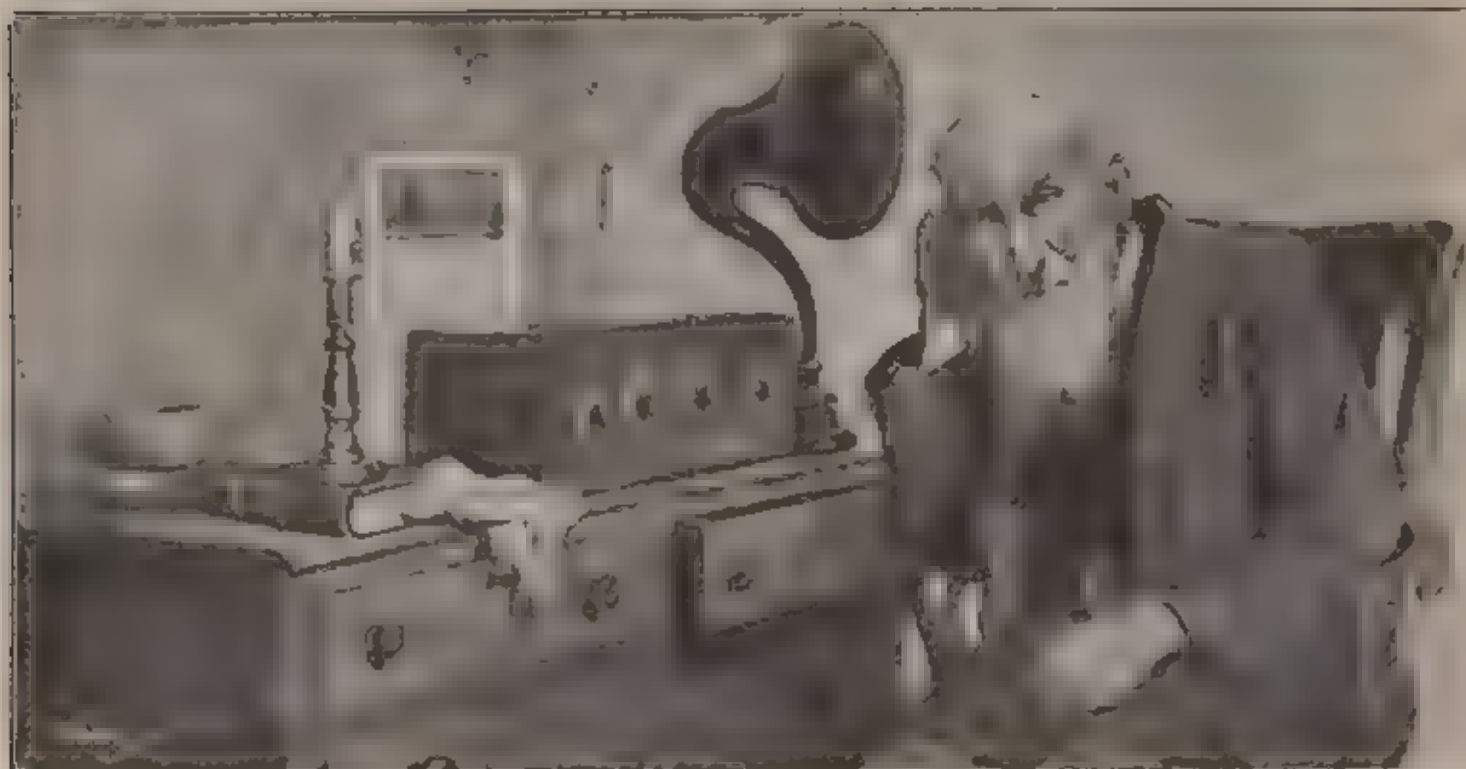
My niece, Lydia, simply abhors Loud Speakers. She says they give a new chest to life, and open up ever new avenues of derision. She says the future programmes and elopement of the humna race is ground up in the success of Broadcasting, and that is why a Loud Speaker should be in every home.

Lydia had a young man in the other evening, "listening"—at least that is what Lydia said he came for. She told me the prologue included what is called the Big Noise, and dissuaded me to "listen" in the next room, so as to militate the pungency of the pervasion—on something to that defect. Subsequently, I, superfluous innocuous of her intentions, left them alone.

Not Atmospherics!

I thought the strange communications I heard, during the pianola passages in the musical repository, were the atmospherics which occasionally interrupt "the even tenor on his way," as the insane poet says in his magnificent "Eulogy on a Country Churchwarden"; but no! I learned later—too late, alas!—and from Lydia's own lip, which had lost much of their Cherry Blossom cosmography—that it was not the sound of oscillation, but of occlusion, that this young man had actively and delightfully presumed to dilute the chared lips of my niece, and rob them of their aboriginal purity and paste.

And—what is infinitesimally worse—she likes it. She says "A kiss in time tastes fine"—though, for my part, I only hope that lip-stick she uses—but there! There's no accounting for tastes; and kissing goes by savour; and, as the young man is coming again to-morrow, to bring her a Christmas present, join us in our little worry-making, and hear the Loud Speaker again—I must believe he likes it too!



Grandpa Gilpin Tries the Radio.

Our Special Christmas Story. By CHARLES MERZ.

The spare bed room up beneath the eaves was originally planned for a nursery. The family fortunes marked a new large enough to hold two stone-topped washstands, and a flower box. Downstairs in the kitchen and breakfast room were ready for the wedding.

"In the supper, a party consisting of seven persons, I
 myself with fork and spoon; the stain of egg
 upon my forehead from limboon thus shown, and
 the fact that I had passed since Mary suggested
 her father that it would be more convenient
 if I could be used the kitchen table. Still,
 no one went to bed hungry in this house where
 Mary's husband could provide. Grandpa then put
 on a plate to sit before he climbed
 the stairs. Certainly with food and shelter he
 did not come to feel dissatisfied. Not with
 his daughter in the house. And not for a traveller
 on along the road as he was to be.

Now and then, it came upon him as he lay lonely up beneath the eaves, May's husband came upstairs at seven in the evening, to ask if it was warm enough or cool enough and to bring the morning paper from the city. The next day would come and they would go for strolls or a walk somewhere when they'd come home from their third house - that is, his new one.

"I'm going," he thought, "I shall go there." It was a fine day. Finally they'd trudge upstairs and see how well he could tell him where they were.

Of course, she had her hands full. Cooking for six is work enough for any woman, if she likes to get out into the house a

Mr. J. had her own friends and her interests. But she would climb the stairs for half an hour while the bread was baking or the washing was out to dry. She'd bring her sewing with her and sew a few stitches while she waited. And that Fred, her husband, was a frugal man, and he'd make the most of his bread. He'd be (Ginnafcher Gippin) a little more considerate about vanishing downstairs. Those men had

51. On 10/1/77, when Fred asked
me to host 2237.

with Miss A. and in the morning, with the paper, and perhaps a number in the evening of the boys, Grandpa to pay found an hour of his day a twenty-four had worn itself away. Still, there was a good many left unworked when even night was could not be sleeping. Grandpa Wilson knew the ship a little every roof corner del by his dormer windows he knew the post was heavy if the postman was so much as seven or eight into in going up the street, he knew how many times a day Miss M. clock opened her kitchen door, came out on the steps, lifted a despatch gently on the old lawn, went in and did the tea.

The Gardner house, next door to the
to look down in the alleyway. Grandfather
Grandfather if you could tell the temple of
the butcher's face on the top porch step.
The grocer had his shop against the
wall.

have had to pay for a night's lodging and other things. After the war, when the Japanese had to pay for the damage they had done, some of them had to pay for the things they had taken. The Japanese had to pay for the things they had taken. The Japanese had to pay for the things they had taken.

glass would show him a head that looked a little on its shoulders, as if he were agreeing with the saying, "The old are the wisest." The doctors gave a name for that, but to grandfather Gilpat it was just a way of holding up a head that was a little tired, now, at eighty-one. It was a good head, despite the hollows in the cheeks, the wrinkles deep enough to lay a finger in, but could not feel that he was really —

Eighty-one was well along, no doubt, some men might think it near the end. But these people were not part of all this work around him.

(1) The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1861. It is a formal communication, and it is written in a very formal style. The President is addressing the Congress, and he is discussing the state of the Union. He is talking about the economy, the military, and the foreign relations of the United States. He is also talking about the issue of slavery, which was a very important issue at that time.

ask for his opinion. Changes every day. A
right enough and all wise enough, maybe. But
the town went on without him.

The radio was an inspiration, not only for the new interest which it brought upstairs, but for the peace and comfort given to the giver. May had seen better days. One of the main coils had to be light, and the secondary coil had suffered from some dislocation. But the man who brought it in declared it could be fixed without much trouble, and volunteered to part with it for a bid he owed. May's husband didn't want it for himself. He was a God-fearing man who liked his evenings quiet. But he had brought it home, for all that, wrapped up in the same

May the angels bless you. You know you will be
a long, happy, and a happy. Why, I

"I know," May's husband said. "I don't think I thought we'd take it up."

But Grandpa will use it, if you give it
him," May had pointed out. "And you know
how thin the walls are. Every time he moves
his head or his feet, he hears around him. He's
so miserable for all of us if you let him have

"He can't do that," her husband told her. "I'm broken, for one thing. And I think you're a little more prone to take ear-bombs on the sides, we haven't even got one of those things on the roof to bring the waves in."

"Then what's the use of giving it to him?"

"Well, it's something he can play with."

"Will you have it fixed?"

"Then will you tell him it won't work?"

of ~~some~~ And he might as well throw
something in it, while his inter-
ests. It'll keep him busy for a while. The

...the important thing is to keep him up there in his
... You know what I am
... that was his motto

bug. For ever since Grandfather Gulpin had a case of vertigo at the exact age of

(Continued in column I, page 534.)

Laughter for Christmas!

Popular Radio Entertainers Tell Their Best Stories.

IT'S ALL WRONG. By JOHN HENRY



Mr. John Henry

A first principles of English.

"I've gotten" and "I've putten," instead of "I've got" and "I've put," and

boy's hand went up. The teacher asked what he wanted.

"Please," came the answer, "Bily Smith's put putten whear he should ha' putten put."

FISHTY: By JAY KAYE

I HAD occasion to be out of town one Christmas time, and wishing to remember my little nephews' Christmas stockings, I was busy making ready the parcels for dispatch, and wanted to include in each a threepenny piece for luck.

I enquired of my landlady if she knew where I might get them. She said "Yes, my boy will get them for you."

After waiting some considerable time, the boy returned out of breath, and to my astonishment, placed in my hand a parcel, exclaiming,

"They haven't any threepenny pieces, so I got five pence and two pennyworth of chips."

AN UNKIND CRITIC.—By GEOFFREY CLAYTON (of The Templar Concert Party).

DURING the interval of a performance at which the audience had not been unkind to us, a gloomy-looking individual approached the stage door and asked for the producer.

After chatting for a while, the solemn one remarked: "I suppose you come across some very funny situations and remarks?"

"Oh, rather," replied the producer. "Some of the things we see and hear would make you roar with laughter."

"Then why," asked the gloomy one, "don't you introduce a few into the show?"

HIS FORGIVING SPIRIT.—By MABEL FITZGERALD



Miss Mabel Fitzgerald

TWO little boys of my acquaintance had been quarrelling violently all day, and had nearly come to blows. Beat me arrived, and they were still at enmity. Prayers over, their nurse begged them to "make it up" before going to sleep, but each stubbornly refused.

At last, appealing to one of them, she said: "Surely, Stephen, you won't go to sleep without

having forgiven Kenneth for annoying you. Think if you were to die in the night, without having made your peace with him, how dreadful that would be."

Stephen pondered this awhile, and then exclaimed: "Very well nannee, I'll forgive Ken now; but if I am alive in the morning, I'll punch his head!"

USED TO PROFESSIONALS By ROBERT CARR

I WAS once in a way with the most talkative landlady. At this time there was a

"Reserve rooms next week for Canal and

tramer."

"That's all right. I'm full up, but I shall send

She

A COMEDY OF ERRORS.—By GLADYS MERREDEW



Miss Gladys Merredew

I ONCE placed an order with a certain firm for half a dozen of which they were out of stock. The salesman promised delivery by van on a certain day. On the afternoon of the day in question, the material not having arrived I went to the phone and asked to be put through to the firm concerned.

The reply to my

the Geraldine was

I in the affirmative, whereupon the

"I'm Gladys Merredew of — Road. — You have not carried out your promise. I must have some ball fringe at once."

"Some what?"

"Some ball fringe."

"Sorry, but it can't be done."

"What do you mean by 'can't be done'?"

"I want that ball fringe immediately!"

"But, my dear girl, I'm nearly bald already, and I really can't spare any!"

"Look here, my good man, is this how you usually treat your customers?"

"I never treat my customers at all. It's always been a principle of mine to let 'em pay for their own."

"That's quite enough! I shall come over and see your good man."

"It's no good if you do, because I don't allow him to treat a customer either. Besides, he's got no fringe any more than I have."

"Now look here! Hold the line a moment!"

(The maid had entered with a parcel, attached to which was a label bearing the name of the firm from whom I had ordered the goods. The parcel obviously contained the ball fringe.

Without waiting to open it, I again turned to the phone.) "Look here, who are you?"

"The King's Arms," — Street. Good day!"

THAT FINISHED HIM.—By JEROME MURPHY

AN old woman in a Dublin tram suffering from lumbago had difficulty in rising from her seat. A young man suggested to her that if she took a mouthful of yeast she would rise quicker.

To this, she retorted: "Look here, me boy, when you were a child, if your mother had given you a mouthful of yeast, you'd be better bred."

WHAT WORRIED HIM By PHILIP MIDDLEMISS

BROWN was a rather ordinary way, but he was

and at first

the

months, without any wat

ing, he walked into Hat

ridge's, approached the

"

and took

adly taken aback at first

his

she

A

met Smith, who asked him along to the club

a game of bill

N. thanks, Smith, old man," re

Brown. "I go home to tea now

Oh, yes, of course I'd forgotten: you're

married. Well, how are you

Oh, all right," without enthusiasm

"Why, what's up?" asked Smith, sensing

some long answer. "Can't she cook?"

Oh, yes, she cooks all right, only

"Isn't she kind to you then?"

"Oh, yes, she's kind enough

"Then what on earth is it that's making you

look so blue?"

Well, you know I sometimes think, old

man, I might have done better at school."

A DOUBTFUL COMPLIMENT.—By FODEN WILLIAMS

I HAVE often had the following remark

addressed to me after performing at a con

cert. "Half your success is due to your facial

expression. I wish we could see as well as hear

you on the wireless." Well, the following true

to admit shows that we do not all think alike.

I was entertaining a number of Lancashire

men. From the way my efforts had been

received, I was foolish enough to think that I

had given pleasure to all, when one of the

audience came up to me and said:—

"I say, I think I've heard thee on t' wireless, haven't I?"

I smiled, and replied, "Possibly!"

Then he looked at me, paused for a second, and

added: "Ay, I think I prefer thee on t' wireless!"

THE ANSWER IS A LEMON.—By LOUIS HERTEL

ALL conjurers have

their troubles. I

remember (I shall never

forget.) the occasion

when I was performing

at a private function, a

trick which consisted of

burning a borrowed

Treasury note which had

been placed in an envelope;

the note being

subsequently discovered in

the middle of a selected

lemon.

Everything proceeded

according to plan until it came to cutting open

the lemon, when, to my amazement and dis

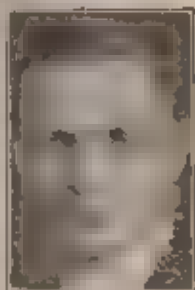
comfiture, I discovered, not the Treasury note

but a plain piece of paper, and realised that

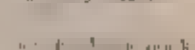
in a fit of mental abstraction I had really

burnt the note!

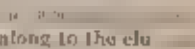
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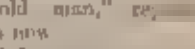
Mr. Philip Middlemiss



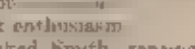
Miss Gladys Merredew



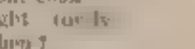
Miss Mabel Fitzgerald



Mr. John Henry



Mr. Jay Kaye



Mr. Geoffrey Clayton



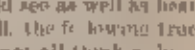
Miss Mabel Fitzgerald



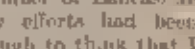
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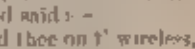
Miss Mabel Fitzgerald



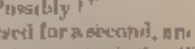
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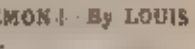
Miss Mabel Fitzgerald



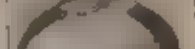
Miss Mabel Fitzgerald



Miss Mabel Fitzgerald



Miss Mabel Fitzgerald



Miss Mabel Fitzgerald



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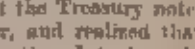
Miss Mabel Fitzgerald



Miss Mabel Fitzgerald



Miss Mabel Fitzgerald



Miss Mabel Fitzgerald



Miss Mabel Fitzgerald



Miss Mabel Fitzgerald



Miss Mabel Fitzgerald

Truly Rural Radio!

Christmas Wireless in Our Village. By F. MORTON HOWARD.

LAST Christmaside we had our first wireless entertainment in the village. It positively made us feel that we were getting more like London every day.

And you, you must not think that we are a really isolated village. We have a regular bus service to the nearest town, eleven miles away. The bus runs on Saturdays. Once each way.

The entertainment was given at the Reading Room. As far as I can understand, it is called the Reading Room because it is seldom frequented for the purpose of playing bagatelle. But it is a very nice Reading Room, and it will be still more so when they have mended the roof and stopped the fire from smoking and shattered the windows so that they will open.

I don't suppose you've got a Reading Room anything like ours in London, but I'm not going to brag over you just for that.

Our curate managed the apparatus at our wireless concert. Our curate is very clever, you understand. He has been in the parish for five years, and he is at it a bit better.

The aerial was stretched from the roof of the Reading Room to a tall tree opposite. Mrs. Brown's little boy helped fix the wire. But at first it wasn't fixed quite, so they had to get the doctor to fix Mrs. Brown's little boy. Mrs. Brown's little boy says he is not going to be a doctor now when he grows up.

The entertainment was opened by the vicar, who explained all about wireless. Then the curate explained the apparatus, and fogged us worse.

However, when we woke up again, the curate was twiddling knobs and trying hard not to look anxious. For a long, long time he kept twiddling the knobs, and he kept on saying: "That's got to be it, hasn't it?" And old Dan'l Parkins, in the belief that this was all part of the performance, at length audibly expressed the opinion that this here wireless was very novel and up-to-date, but a bit too much the same.

But at length the curate grasped with relief, and he told us to listen and we would hear London. A loud spluttering and shrieking arose.

Just what I've always a-thought as London must be like," observed old Mrs. Parkins, very wisely.

But her husband offered a profane remark to the effect that sounded far more like another village.

Then suddenly we heard a voice telling us, as far as I can remember, the current price of g lapins per dozen in Smithfield Market.

"There, that's London!" stated our curate, thankfully wiping his brow.

Begging your pardon, sir," objected Sam Jackson, our local sceptic, "but how do you know it's London what's talking?"

"Well," explained the curate, "the announcer will tell you that he's speaking from London."

"Yes," returned Mr. Jackson, as one scoring a point, "and do you know 'o ain't a thundering liar?"

The curate replied our curate, a little nervously, because he is speaking from London.

Well, proves it, that's all I ask!" challenged Mr. Jackson, and added, "Why, like as not, 'e's only speaking from 'alf way between 'ere and London, just to save the expense. Yes, and very likely laughing in 'is sleeve at us for being so silly as to be took in so simple."

Our curate said he was not going to argue the point. I don't think he wanted to. So he played another fantasia on the knobs in front of him.

"Now we're going to hear Cardiff," he proclaimed.

"Cardiff, eh?" exclaimed Mr. Billy Danks, sitting up with increased interest. "I've a-got a brother in Cardiff. Now wouldn't that be a funny thing if 'e was to suddenly walk up to the other end and say, 'Tillo, Billo, old man, are you getting on, eh?'"

We listened awhile to Cardiff and then the curate prepared to switch us off to Birmingham.

"Wait a bit, master," begged Mr. Danks. "Give my brother a bit longer. 'E might not 'ave 'eard yet that we're listening out for 'im to-night."

At Birmingham an orchestra was playing

wasted 'alf the evening, my gal. Let's be going now, without wasting more time."

"I went, and the aged Mr. Tadlocke next claimed the curate's attention.

"This 'ere's all 'istorically, ain't it, sir?" he queried. "And 'istorically's good for rheumatism, ain't it? Well, then, 's'pose you was to see what you could do for mine, while we're a while?"

Perforce discomfited, he sat down again and Joe Deacon arose inquiringly.

"There's one thing I'd like to ask, sir," he said. "Can they 'ear us at the other end when we're a-talking 'ere?"

"No," explained the curate, "this is only a receiving station. We can't send. We can only listen."

"Well, then, that's a pity," stated Mr. Deacon, disappointed, "because I've got a nice lot of young ducks for sale this and I thought 's'pose—' However, he conceded, resignedly, "I quite understand it ain't your fault, sir. But this 'ere wireless ain't exactly what you might call a commercial proposition, is it? And I'd a good deal of 'em apiece commission on them ducks, too!"

The entertainment then began again. We had news items which included results of horse races. These news items Joe Bloggsing immensely, for he has been known to have as much as eighteen pounds on a horse in a single race. But I fear expected too much for a wireless.

I assure they don't ever happen to tell you the winners before-hand, do they, sir?" he queried.

The curate smiled and took his leave.

As for the wireless, it was a very successful one. It was a long, long time about it. At last it seemed very odd and some of the audience began to fidget, and little Tommy Parkins dropped his penny for the collection on the floor. Curiously enough, Aberdeen came through immediately after that.

Aberdeen was giving local news, and the statements ended with the announcement that the wireless was now exactly as good as dead. And for the time being it was dead. It was a long time about it. At last it seemed very odd and some of the audience began to fidget, and little Tommy Parkins dropped his penny for the collection on the floor. Curiously enough, Aberdeen came through immediately after that.

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The entertainment ended with a few minutes of dance music from London, and then we all departed. Old Dan'l Parkins stopped to ask the curate how long the music kept on.

"Oh, sometimes till midnight," he was told.

"Very well," said Dan'l, darkly. "If over I go to bed early and can't go off to sleep, I shall know 'o to approach about damages! They ain't a-going to do just as they likes with my sleeping hours, and so I tells 'em!"

In spite of these comments and criticisms the wireless entertainment was a big success. As a result, several sets have since been installed in the village, and we really can't understand why anybody goes on living in London.

As the result of a children's service broadcast from St. Peter's Church, Granby Gardens, Leeds, the vicar received more than nine hundred letters. The collection, apart from that taken in the church, reached a total of £225.

Radio signals sent out east and west from the wireless exhibition at New York the other day circled the globe eastward in five seconds and westward in six seconds.



The curate was twiddling knobs and trying hard not to look anxious.

clan's music. Young George Tupper, whose intellect is not of the first order, was consumedly. He said that he had a heap laughing when he thought how anxious those Birmingham people must be when they couldn't hear the music they were playing because we'd slipped in and sneaked it from London.

We went to New York from Birmingham, and from Newcastle back to London. At this stage, old Mrs. Parkins sat back in her chair and closed her eyes, declaring that such rapid travel made her feel quite giddy.

London was broadcast an address on— I rather fancy "The Theatricality of Being Perfectly Natural" that evening. We listened carefully, but I think the subject was rather beyond some of us. At any rate, old Amos Gruppins suddenly stood up and announced that he would vote blue at the next election, however long the speaker might go on arguing.

Taking advantage of an interval in the programme, the curate asked if any of us would like to put any questions to him.

Young George Tupper, who was in the back seats with his fiancée, Rosie Kettle, at once stood up.

"Begging your pardon, sir," he said, respectfully but firmly, "but when do the lights go out?"

"They will not go out," replied the curate. "There is no need for them to go out."

George looked distinctly dashed.

"Why, I thought it would be something the same as the 'pictures,'" he stated, and turning to his fiancée, added, "I reckon we've as good as

Yogo Hama Visits a B.B.C. Studio.

His Debt to "Hon. Sir Uncle Caractus."

[We understand that an interesting foreign visitor was shown round the London Studio the other day. In the following article he gives his impressions in what he fondly imagines to be literary English.]

MOST DEAR HON. SIR,

No doubtless there continue to remain many innumerable ignorant persons, foreign and provincials, who are so abysmal they have not yet acquired to understand wireless harmonics and other ethereal noises which reach us without any visible means of support. I therefore consider to myself how beneficent it should be if I make to investigate these atmospheric blessings in order to give goodish and lucid explanations of same suitable to the meanest intelligences, mass and form. For achieving the excellent informations which shall follow vizly my debts are due to Hon. Sir Uncle Caractus, 2LD, who has enable me to imbibe very complete understandings of this so profound subject, which I now seek to depict in almost his very words.

Responding to amiable invitations, I present myself in due order at B.B.C., where a uniform person made to examine my conduct and other good conduct testimonials. He then I should say many innumerable stars of stone because the machinery lift was not lifting to-day.

"What for are this so?" I demand to require.

"Because," he inform, "we have now a very stylish prime dunn vociferating notes which it requires so much electric to transport, we have not any voice left for the life."

Therefore I climb fatiguesly many 1,000's of steps and arrive to the top with only short pants and gups. Almost I have recovered them, when I observe to approach me a mass person in fashion garments.

Kindly to inform the whereabouts, if any, of Hon. Sir Uncle Caractus, 2LD, I request.

"I have the unworthy honour to be him. Do I find myself acumbating the Hon. Mr Y Hama?"

I confess you, Sir Caractus, I are that very non-extimable person. Permit I should purvey you 2 or 3,000 apologetics for my so non-politeness.

Kindly to spare your esteemed self so many awful pains, Mr Y Hama. I pray you suffer good health and other carnal prosperities, also don. family, if any.

"Indeedly yes, Hon. Sir Uncle. Permit I should afford you some 1,000,000's of thanks for these so kindish regards, also to hope you do not enjoy any dis or other afflictions, but very to the contrary, with good feeding appetites and family, if any."

"Kindly to believe my insurances of the affirmative, Mr Y Hama. Also that if this should not even be so, the spectacular of your so non-outdistinguished presences and delicious person would cause me to forget my griefs and other worldly misfortunes, if any."

Permit I should declaim these so generous compliments which you suffuse me, Sir Caractus. May I request of you some authentic informations concerning re your aerial harmonics and other wireless chords, if not impolite?"

Indeedly I cannot achieve to imagine what should produce me more pleasurable palpitations. Kindly not to suffer hesitations, but consider me yours unworthy to command for 1, 2 or 3 hours as you should require."

"I must fail to sufficiently depict my non-speakable obligations and other liabilities, which I could not suffice to repay in 2 or 4,000 years, Hon. Sir Caractus. Henceforth I shall profoundly pray you may become a very wor-shipped and venerable anow."

"I cannot receive so stupendous compliments because of my immeasurable non-worthiness of same, Mr Y. Hama. Permit I should requit you these so goodish wishes with plus 10 or 15."

Kindly put to suffocate me with so non-earned notices, Sir Uncle. But you will im-pardon my so non-pardonable hastes, if I now see you I give me some wireless informations."

"O yes, Mr Y. Hama, I will latly take you to the electric department where we imbotile and pass through pipes the vocal and other productions which we purvey."

I follow Hon. Sir Uncle Caractus to a department aback with magnetos and other electric sparkings, very awful to non-initiates.

"Kindly to expound those so horrific apparatus," I request.

"This, Mr Y. Hama, is where we transport our sounds to the outer and other hemispheres. They pass through our pipes and we then pump them to Hon. Sir Marconi's house and he then puts them on a wireless magnet to shoot all over the civilized globe."

"How do you combat or ensnare the atmospheric and other aerial monsters who roar in your pipes, Sir Caractus?"

"Alasly we do not, Mr Y. Hama, and you should feel very astonishment to know how altogether completely they elude our traps and baits. We would jump to pay 1,000 or more £'s to hunting persons who should bring us 1 of these aerial monsters, alive or defunct, or even for the skin of same."



"They catch the waves and measure their lengths."

"This are goodish rewardings very forsoothly therefore I shall endeavour to make capture some atmospheric for you and reap perhapsly 2 or 3,000 £."

Should you enjoy to observe a prime of other donna vociferating notes into Hon microphone, Mr Y Hama?"

"I should indeedly suffer excruciating procedures to witness this wireless feat," I reply.

I are then conduct to a very padded department where I witness a stoutish fair ejaculating into a metallic sausage on a perambulating box with very stupendous vigour. When saidly fair stopped to acquire fresh winds, Hon. Sir Uncle inform me very scientifically how the words and notes are propelled to the atmospheres.

Thus, Mr Y. Hama, are the microcosm which if you speak or blow songs into him propels same to persons who have made purchase the legitimate 10 certificates. When I speak into this metal sausage, it pushes my words through pipes to Hon. Sir Marconi, who kindly scates them to our customers. Also by this so wonderful machine, our words do not grow stale or badish in transit, but arrive as fresh as from an ice or other cold storage."

Kindly to inform, Sir Caractus, how you suffice to measure the wave-lengths to require ft. and inches.

These are very difficult business, Mr Y Hama and must be accomplish by expert and specially prepared persons. We send them up on balloons or other wind bags, so they catch the waves and measure their lengths.

Would you kindly to permit I should divulge a small wireless ode, Sir Caractus?"

By many means, Mr Y Hama. Perhaps we shall place it to music for blowing by our wireless band.

This are the occasion—

Are it not sweeten joy to listen to,
To hear the primish dunnus blow and sing?
I am a man of many a trick,
I am a man of many a trick.

Hoping, Hon. Sir that your good health continue to maintain above par, I remain
Yogo Hama

—1—

WIRELESS is to be employed in the near future in a series of tests which scientists are making to discover the exact size of the earth. Measurements will be taken and the process repeated in a few years to ascertain whether the earth has changed in the interval.



"Ejaculating into a metallic sausage."



Arthur Watts

Head of the House: "Mary, go and tell those waits to go away. They are making such a row we can't hear these carols."

RADIO RAYS.

OVER two hundred and fifty firms took part in the recent Berlin Wireless Exhibition. According to a recent estimate, this constituted a record, as up to that time no other country had built a special hall for the purpose.

WIMBORNE guardians are providing wireless sets for the workhouse.

DAVENTRY Rural Council has decided to install a wireless set at the Isolation Hospital.

Serious damage has been done to L.N.E.R. property by people breaking open battery boxes and stealing dry cells and accumulators suitable for wireless sets.

M. MENARS, who lives at Le Buisson Can near Pau, France, recently received signals from Sydney, Australia, in daylight hours. M. Menars is the first amateur to receive daylight signals from Australia. He was using a home made three valve set.

(Continued from column 3)

Many of the great hospitals and institutions for the aged have already grasped the possibilities of wireless in this direction and have found means for installing the necessary apparatus. One Yorkshire newspaper, with commendable enterprise and imagination, has recently secured through its readers a sum sufficient to equip the homes of about three hundred invalids with the means for taking hold of the "sound and sweet airs that give delight and hurt not."

May I suggest in no way officially, that such of our listeners who are anxious to display the spirit of Christmas, but are so far unsettled as to the methods of giving expression to their feelings, should consider the idea of wireless sets for the aged or the invalid?

THE biggest attraction of the recent International Radio Week, as far as American listeners were concerned, was the chiming of Big Ben. In America there is no national timepiece, but the fame of the Westminster bell is world-wide, and it proved the most popular item of the European concert.

Our Postbag.

By Arthur R. Burrows.

A FRIEND from Norway who is keenly interested in broadcasting looked in at the B.R.C. office recently. He told us that opposite his place of business in Christiania is a small kiosk for the sale of newspapers and periodicals. Every morning a queue of people forms up before the kiosk to purchase the current issue of *The Radio Times*.

If we look at the map of Norway we shall find that Christania, at the head of the fjord of the same name, is some sixty miles from the open sea and almost screened on the west and south west by considerable ranges of mountains, yet at night the music from the several British station floats over these mountains into many homes in the Norwegian capital, and is heard somewhere about one two-hundredth of a second after its performance. Fair-skinned, golden haired Norwegian lassies in the pine-clad areas dance merrily with the Russians to the music of the Savoy Bands.

Picked up in Morocco.

A traveller recently returned from Italy informed us that in the northern cities of Milan and Turin, world famous for their music, *The Radio Times* is also in demand so that the British broadcast programmes may be closely followed.

Boyd Cable, who was War correspondent in the Spanish Riff War, found the Spanish troops in the first line trenches in Morocco being entertained by the Orpheans, "picked up" by the Army Radio Station and relayed to the smallest posts.

Here is a pleasant thought for Christmas, that such fun as we may get from the British broadcast programmes is being enjoyed simultaneously in all sorts of queer places and not only in this country but in several distant countries to which we are indebted for many of the delightful customs which brighten this mid-winter festival.

A Seeming Impossibility.

We are repaying, after much delay, a small measure of our indebtedness. Another year we will show within the Christmas programmes themselves the origins, as far as they can be traced, of many Christmas observances and musical items.

It is the business of the Programme Department not merely to prepare various forms of entertainment and see that they are performed according to plan, but to follow, as it were, into the homes of listeners and learn something of the manner in which they are received.

This seeming impossibility is carried out by a close questioning of all persons likely to have been listeners, and more especially through a detailed examination of a very heavy correspondence.

Hope for the Deaf.

The general trend of this correspondence is to show how much interest is being taken under the title "Our Postbag," but amongst the appreciative letters received we have been struck by a number who regret their inability to find words capable of expressing the joy which the wireless medium has brought into their lives.

Many persons who by the affliction of partial deafness have been less fortunate than the blind in their ability to enjoy good music, are now able to share the pleasures conveyed by the wireless. No more hundreds, but thousands of old folk who had accepted the line in Hood's ballad "What an old man do but die?" have discovered in the evening of their life a new interest and comfort.

(Continued in the previous column.)

"Our Lizzie" Calling!

By Helena Millais.

(Miss Helena Millais is one of the best known and most popular of wireless entertainers. In the character of "Our Lizzie" she has brought amusement into thousands of homes.)



MISS HELENA MILLAIS

ULLA, mo ducks! I was tickled to death when the Hedder asked me to write a bit for the Christmas number. I says to him "Go Hon, what shall I write about."

"Oh," he says "anything buter."

[Leaves "L.V. 7"]

The Radio Times has not a technical paper. Well, I didn't know what meant, anyway, it was Christmas, and there was some excuse for me.

You know how Bert made him a set some time ago, and never since we've been broadcastin' mud, and never Friday when Billy old man brings me The Radio Times we ave a free fight to see wots hon the nex week. 'Od yob I don't always old with the programme, they're too ghbrow. I like the cotches, and the Saverley Band, and some of the Heatterners and had but them a funny concert and them virtuoso stunts! Of course, I'm glad to 'ear the singers is virtuous, but I'd like em to be a bit brighter about it.

It Must Be Right.

Still, as Huncle Arthur says: "We've to please Heverbody." Don't a speak pretty? Our Bert tries to copy 'im, and 'e don't 'arf sound a swarker, but, as I tell em, hif the huncle's do it, it must be hall right. Ain't they got a lot of huncles now? But they are nice chaps.

Ere, I'm forg'ing all about my riting. I wosh the Hedder ad said wot I was to rite about. I don't know 'ow to begin. I can say

Dear Readers, I 'ope you are quite well as it leaves me at present," or begin like Mr Burrows does—you know, 'ghbrow, like. "Let me recall three main subjects in hour hexperiments."

A "Mangled" Lamerick.

Or I can start like John Enery does "Ulllo, Heverbody! Lizzie calling."

Or wot about starting with a Lamerick? Ere goes

There once was a Radio fan

On made a set out of a can,

and "Ain't I clever?"

I can't 'ear nothing hever;

But my motto was still an fairy Han

Ere, there's a feller come han while I'm riting this hon the mangle. Wait a minute.

Loramy! 'E says the Hedder says I mustn't rite more than five hundred words, or somethink. I don't know wot 'e means, so I shall give em this with my lay. So, good bye, old dears, a merry Christmas to you hall, and say you are long and prosper, and don't forget to drink the 'ealth of the B.B.C., The Radio Times and

Yours Radiantly,

L. 221E.

In Calcutta the owners of a two-valve receiving set are able to pick up, under favourable conditions, portions of the programmes broadcast in England from the B.B.C., and recently, when Big Ben was striking 7 p.m., it was clearly heard in Calcutta at about 12.30 a.m.

PEOPLE IN THE PROGRAMMES.

Dinner and De Groot.

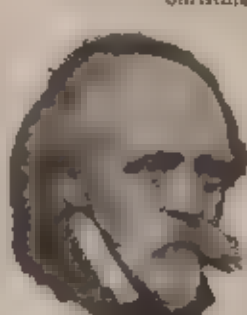
I do not think that there is anyone in the world who has not heard the old, old chestnut of the restaurant diner who asked the leader of the orchestra: "Do you play things by request?"

The musician was extremely flattered. Certainly sir," said he.

Then," said the diner, "would you mind playing dominees till I've finished my dinner?"

There could not be a more complete contrast to this story than the case of De Groot. I am sure that if you asked everyone you saw dining at the Piccadilly Hotel which they would rather give up, their dinner or their De Groot, many would answer unflinchingly: "Dinner!"

Christmas Eve



MR. HALL CAINE

farinhouse, and since Rossetti was a deep-sea man Sir Hall used to beguile the nights by relating old local legends.

"Do you know, my boy," said Rossetti, as they went up to bed one evening, "you are a natural story-teller, and I shouldn't be surprised if that is the direction in which your future life will lie. To be the Manx bard—that would be something." It has been something.

Same Name.

SIR HALL CAINE has, by the way, often got into trouble through inadvertently using the names of real people, of whose existence he was completely ignorant, in his stories.

The namesake of one of his characters, who committed manslaughter, wrote to complain of "a wicked and scandalous libel." The namesake of a character who ran away from his wife wrote to say that it was a lie. "And a lady who had been jilted," says Sir Hall, "by somebody named Victor Stowell said I should earn her undying gratitude if I would hang him in the very next number of the magazine in which 'The Master of Man' was being published."

So if you hear your own name used in the Dream of Christmas Day," be lenient. There won't be anything personal intended.

Seeing Things!

A GOOD story about Sir Hall Caine is told in "Old Pink 'Un Days," by J. B. Booth (Grant Richards). One evening he was with Mr. Arthur Collins, of Drury Lane Theatre, and walked over from a rehearsal at the Lane to the Tivoli, and passed through the crowded promenade to listen to Fragonard. Said one racing gent to his pal—

"Charlie, have I had six Scotchies too many or is it that I'm runnin' in the 'Dreams an' Visions Stakes'? Here comes old B. Shakespeare in a top-hat!"

Came No. 2.

TALKING of namesakes, another Caine—William of the ilk—is to broadcast hints on Boring Christmas Presents, from London, on December 22nd.

William Caine is no relative of Sir Hall Here, as most people know the English humorist. There are many brands of humour, but none more popular in this country just now than the brand of Caine.

Something for Himself.

HERE is Miss Nellie Walker, the well-known contralto, who will broadcast again from London on December 24th.



MISS NELLIE WALKER

One of Miss Walker's best stories is of an appearance at a certain club off Bond Street where she was asked by Lady Blank to sing.

"A lot of well-known society people will be there," Lady Blank had said, "and, of course, we pay an expense fee."

Miss Walker bought a new hat. Miss Walker turned up at the club. Miss Walker sang eleven songs.

And as Miss Walker left Lady Blank handed her an envelope, bearing her usual expense fee. "You are charmed and delighted," said Lady Blank. "You must come again."

On her way home Miss Walker opened the envelope. Inside was a two-shilling-piece.

Miss Walker says she did not mind. She was so pleased to find it wasn't a counterfeit!

The Child Idea.

FEW of us are so sure of our own minds as I am Mr. Fret Ridge, who is to tell us "The Good Christmas and the Perfect Boxing Day," from London, on December 28th. One of his best is the following. A school teacher had been reading the chapter in Oliver Twist wherein Oliver asks for more gruel, when the children were told to write the story in their own words.

One little girl's description included the sentence: "there was a statue of a policeman at the end of the room."

"What do you mean?" asked the teacher.

"It says there was a stone copper, doesn't it?" replied the little girl.

Popularities.

LAYTON and JOHNSTONE. Duetists from London, December 24th. Not, as so often happens with duettists, two soloists, each playing their own lone hand, but artists who are really hand-in-glove with each other.

J. H. SQUIRE, Conductor of the "Peter Pan Orchestra" from London, December 21st. Often declared the sweetest colliet of our time, and undoubtedly one of the most magnetic conductors.

Edinburgh's Chamber Music Programme.

A PERFORMANCE of Dvorak's "Bagatelles" for two violins, violoncello, and harp. Also "The Goodbye Serenade" for violin, viola, violoncello, Schumann's "Quartet" for piano, violin, viola, and violoncello, and Mozart's Piano-forte Quartet in G Major will be given at Edinburgh to-night, December 19th, when an evening of Chamber Music will be transmitted. Mr. Colin M. Kenzie, Mr. Arthur W. Dace, Mr. Chester Henderson and Mr. A. E. Burke will take part in the programme. "OY EZ."

LIVERPOOL listeners are laughing at the story of the man who visited a friend. The host was called away for a short time, and told his guest to amuse himself in the interval by listening. When he returned he asked: "Well, how's it going?"

The friend, afraid to admit that he could hear nothing, started to express the pleasure that the programme was giving him. At that moment the son of the house came in glanced at the set, and remarked, casually, "I'm glad you're enjoying it. It isn't switched on."



THE CHILDREN'S CORNER

CONDUCTED BY THE
AUNTS AND UNCLÉS

Here are some lovely games
and tricks collected for you by
the Aunts and Uncles, who all
wish you a merry Christmas
and a happy New Year.



"THE KING OF FRANCE HAS LOST HIS CROWN."

By Uncle Es, of London.

Here is a game that will keep you on the alert. Any number from four upwards can play it.

One is chosen as a leader and all the rest of you are numbered. The leader then says: "The King of France has lost his Crown—did you find it, Number 3?" Number 3 must then jump to his feet and say, "Who, sir? I sir?"

The Leader: "Yes, sir, you, sir!"

Number 3: "Not I, sir!"

The Leader: "Who then, sir?"

Number 4: "Number 5, sir."

Up jumps Number 5 and goes through the same questions and answers with the Leader, eventually naming another number who has to do the same in his turn.

If the Leader succeeds in repeating the statement "The King of France has Lost his Crown" before the last-named player can jump to his feet and reply, the latter must become Leader. Also, if any player fails to say "sir" in the proper place he must become Leader.

It doesn't do to go to sleep in this game!

"POSTERS."

By Uncle Pat, of Birmingham.

To play this game several popular advertisements are taken out of any old magazine or newspaper. The name of the firm is cut away from the advertisement itself, this leaving just the plain picture. These pictures are hung or fastened in some way round the room and a number is placed against each one. All your friends are given a list, numbered, corresponding with the advertisements, together with a pencil for writing. They are then brought into the room and are asked to guess the name of the firm which each advertisement stands for. The name of each firm is written against the number on the white slip of paper, the person getting the most correct winning a small prize.

It is suggested that each party in the room is only allowed a certain time limit, say ten minutes, for the guessing of twenty-five advertisements.

SOMETHING ASTONISHING.

From Uncle Fred, of Nottingham.

Here is a trick which will greatly interest your friends if you have a children's party. It is very simple, and requires nothing but a good hard wall, and a little boy's or a little girl's arm.

Stand one of your friends about a foot away from the wall, and tell him to press the back of his hand, keeping the arm straight out, as hard as possible against the wall for ten to fifteen seconds. Then if the muscles above the elbow begin to ache, let him step away from the wall and see what happens.

He will find that his arm suddenly begins to rise up into the air until his hand nearly comes into line with his shoulder.

This is a most fascinating and interesting trick and causes much merriment.

ARE YOU THERE?

By Cousin Lilian, of Manchester.

Two boys are blindfolded, and they are each given a roll of newspapers. One boy asks:

"Are you there?" and the other must answer immediately, but directly he has done so, he must try to dodge away from the blow which he knows is coming. It is very amusing to watch the two boys endeavouring to get away from each other.

The game should be played in a ring, which is quite free from any obstacles.

TWO TRICKS IN ONE.

By Uncle Rob, of Bournemouth.

Get a long, light hair fairly thick (ask mummy for one), and a tiny piece of cobbler's wax, or soft candle-grease might do, and a penny (ask daddy for that), also a glass of water (get that yourself). Tie the hair on to a piece of your clothing, or a button high up by your neck, then fix the other end of the hair to the penny by means of the wax. Now you are ready. Go in and make your bow to mummy and daddy, put the glass of water on the table, show them the penny, then drop it in the glass of water (you will have to bend over the glass, of course, otherwise the hair will break). Then slowly raise yourself up, calling the penny at the same time, and up it will come from the glass. The hair is not seen, and you will be hailed as a magician of the first order—at least, I hope so.

Lastly, walk away with glass and penny, and if you are a member of the Fairy League, explain to daddy that you are keeping that penny for a better trick—making it into a hospital cot—then send it to Uncle Jack for his 'ot Fund.

BLIND-FOLD OBSTACLE RACE.

By Uncle Joe, of Stoke-on-Trent.

This game is great fun, provided too many people do not know it.

First turn the room into a steeplechase course by making lines of obstacles with chairs, foot stools, cushions, etc., so that it is impossible to cross the room without stepping over them.

Now select some of the people who do not know the game, and explain to them as follows:

"Take a good look at these obstacles, as the game is to get from one end of the room to the other blindfold, without touching any of them."

Give them a few minutes to take all this in, then make them go out of the room.

Now very quietly move all the obstacles out of the way so that the floor is quite clear. Then blindfold the competitors in turn and lead them into the room one at a time, and watch the fun.

They start to cross the room, which they imagine is still full of obstacles, very carefully and stepping very high so as not to touch anything, and having got to the end, they think they have done it beautifully, as they could not feel they had touched a single thing.

Then take off the handkerchiefs and let them see the room.

Now it is their turn to laugh at the next one to come in.

"THE MAGIC POKER."

By Uncle Leds, of Edinburgh.

Here is a trick which will mystify your friends at your Christmas party. It must be performed by a boy who is wearing black clothes. He sits on a chair with his knees apart and a piece of black thread tightly stretched between them, which will be invisible to the audience. He then asks an accomplice to hand him a poker, which he announces that he will cause to stand vertically without any means of support.

To do this, he must take the poker and put it between his knees in a vertical position so that the upper portion of it rests against the thread, where it will remain stationary. By moving his knees slightly, it will be possible to move the poker about without any visible means of support.

BALLOONS

By Auntie Owen, of Dundee.

Who does not like balloons? Everybody, surely! You can have such fun at a party by pairing off boys and girls for dancing, and tying to the ankle of each little girl, a well-blown-up balloon.

Tie it with a piece of wool about twelve inches long, so that the balloon will bob and fly behind her as she dances. If anyone steps on her balloon, she and her partner "sit-out." The same happens to the next couple whose balloon is burst, till only two couples are left to decide the winner.

Quite often someone tries to "pop" another balloon and accidentally steps upon that of his own partner.

"DONKEY."

By Auntie Jean, of Plymouth.

"Donkey" is a game of secrecy in which any number can take part. You all sit round in a circle facing the centre of the room and the leader stands in the middle. He explains that he is going to give each player the name of an animal, and the player must make a noise representing this particular animal, mentioned to him in secret, of course, when the leader has counted one, two, three.

The leader secretly decides which of the circle is to represent the donkey, and having decided this, he begins with the player nearest the fire place and whispers in the ear of each one:

"Don't say a word," until he comes to the one who is to represent the donkey and to this player he whispers, "Make a noise like a donkey. Hee-haw, hee-haw!" And so, when the leader has given these secret instructions to the whole of the circle, not one of them knows what the other is going to do. The leader then says:

Now, with all your might and as loud as you can, make the noise of the animal you are representing, one! two! three! And, of course, everybody keeps silent as they were told to do except the one who yells "Hee-haw!" and everyone is very much amused.

GENTEEL LADY

By Uncle Norman, of Cardiff.

A circle is formed and the reader says to the neighbour on his left: "I am a genteel lady always genteel, and I, a genteel lady always genteel, have been to London to buy a rocking chair and a fan." The neighbour then says: "I am a genteel lady always genteel, and I, a genteel lady always genteel, have been to London to buy a rocking chair and a fan." The time the speaker both rocks and fans himself.

This is repeated all round the circle each person adding another article to the list. By the time it has passed round the circle twice the players will find themselves growing more and more tired every minute, and for each mistake must have a long paper spindle or "horn" stuck in their hair.

At the end, the person who most resembles a hedgehog pays a suitable forfeit.

POST

By Auntie Winn, of Sheffield.

Here is a jolly game for a large party. The party is seated in two rows facing each other down the room; one person is left chairless, and becomes Postman. He, or she, holds a piece of paper and pencil, and asks each person to take the name of a post town, English or foreign, which he writes down.

When everyone is seated, the Postman calls out: "The post is going between London and York," or any other two towns chosen as names by the players. The moment he speaks, the persons so named exchange seats rapidly, the Postman, of course, trying to get one of their seats. When he says: "The general post is going out," everybody changes seats, and in the scramble he manages to get one, but, as there is always one chair less than the number of players, somebody else is left out, and becomes the Postman.

Any town not answering to its name pays a forfeit.

"RADIO BUZZER."

By Uncle Clarence, of Plymouth.

Boys and girls of all ages can play "Radio Buzzer," and any number can take part. It's such a fascinating game. You all gather together sitting on chairs in a circle, facing the centre of the room, and you count round the way of the clock—one, two, three, four and so on, beginning with the one nearest the fireplace. At figure seven, or any multiple of seven, such as fourteen, twenty-one, twenty-eight, and so on, the one whose turn it is, says "Buzz," so as you sit in the circle, when the one on your immediate right has shouted his, or her, figure, say five, you about the next figure—six—and the one on your immediate left, would ordinarily say "even" but should say "Buzz."

If the one whose turn it is to call out "seven" or any multiple of seven, does not call out "Buzz," instead of the actual figure, he or she must pay a forfeit. Of course, you arrange what the forfeits shall be before you start. It might be the case of kissing another boy or girl according to the demands of the remainder of the circle.

It is great fun when the numbers are called out in rapid succession like soldiers on parade shouting their numbers, one, two, three, and so on. I hope you will like this game of "Radio Buzzer" which should make special appeal to radio maces and nephews.

I nearly forgot to say that when you have counted up to 105, which is a multiple of seven, you must say "Buzz" twice; that is, "Buzz, buzz," because you are in the second hundred, and if you go beyond the second hundred, in the third hundred you say "Buzz" three times, but the game stops at 301, and then the player must "Buzz" four times and then all start at number one again.

THE MYSTERIOUS SAUCERS

By Auntie Gladys, of Birmingham.

Get a number of white saucers as you like and into each put a little of some white substance such as salt, sugar, flour, powdered starch, etc. Number the saucers from one upwards. Then give each player a pencil and a sheet of paper and tell them to write down the names of the various materials, allowing them a certain time to do it according to the number of saucers you have. The competitors are allowed either to smell or feel between their finger and thumb the contents of the saucers, but must not taste them.

The winner, of course, is the one who guesses the correct contents of the greatest number of saucers.

"POOR PUSSY CAT."

By Auntie Betty, of Cardiff.

I am beginning to think that there isn't one really new game, but I do like this one ever so much. And Tiny Kiddiewinkles, Big K. Kiddiewinkles, Mothers, Fathers, Uncles and Aunts usually like to play it too. It is called "Poor Pussy Cat" and I will tell you how to play it.

Everybody sits down on chairs, in a circle, if possible, except one Kiddiewink who must be "Poor Pussy Cat."

"Poor Pussy Cat" kneels down in front of one of the others who is sitting down and looking up into the sifter's face, says: "Maw" very softly.

The Kiddiewink on the chair must stroke poor pussy's head and say: "Poor Pussy Cat." Three times they must do this, but—what ever happens—the Kiddiewink in the chair must not even smile. If he does he must be "Poor Pussy Cat" himself.

It does sound easy, but when you try it, you will find how difficult it really is to reply without smiling—even more difficult than it is with someone making funny faces at you.

WHICH HAND?

By Auntie Rosalind, of Manchester.

One person goes out of the room, but before doing so, says to a member of the party, "If you hold up one of your hands whilst I am out of the room, and put it down when I tell you to, just before I come into the room, I will tell you which hand you held up."

If you come into the room quickly, you will see one hand is paler than the other. That is the one which was held up.

"LIDDINGS TO LET."

By Uncle Will, of Belfast.

This is a game that requires able-bodied players and strong furniture. Arrange as many chairs as there are players, there should be not less than ten in a circle, each chair touching the next. All the players sit down except one, who stands in the ring, thus leaving one empty chair.

The object of the game is for the seated player to prevent the one in the middle from being caught by moving the chairs in any direction, so that the empty chair is always in a different part of the ring.

WORD PROBLEMS

By Uncle Eric, of Dundee.

Here are some little problems, children, for your parties at Christmas time.

Can you make one word out of CART HORN?

You can have people going about for a long time with pencil and paper trying all sorts of things, but every letter must be used and none left out.

After a while, you can give them the answer, which is "ORCHESTRA." Easy isn't it?

When all are satisfied with this, then give the following: "Please make one word out of 'New Door.' Again pencils are busy with the problem. But you've actually told them the answer. What?" Yes, that's it—just one word.

Oh, yes, it's quite fair.

FOUR AT ONE BLOW.

By Uncle Victor, of Manchester.

Put four small pieces of paper on the back of your hand, and say that by blowing at all of them at once you will make one piece leave the hand while the others remain there.

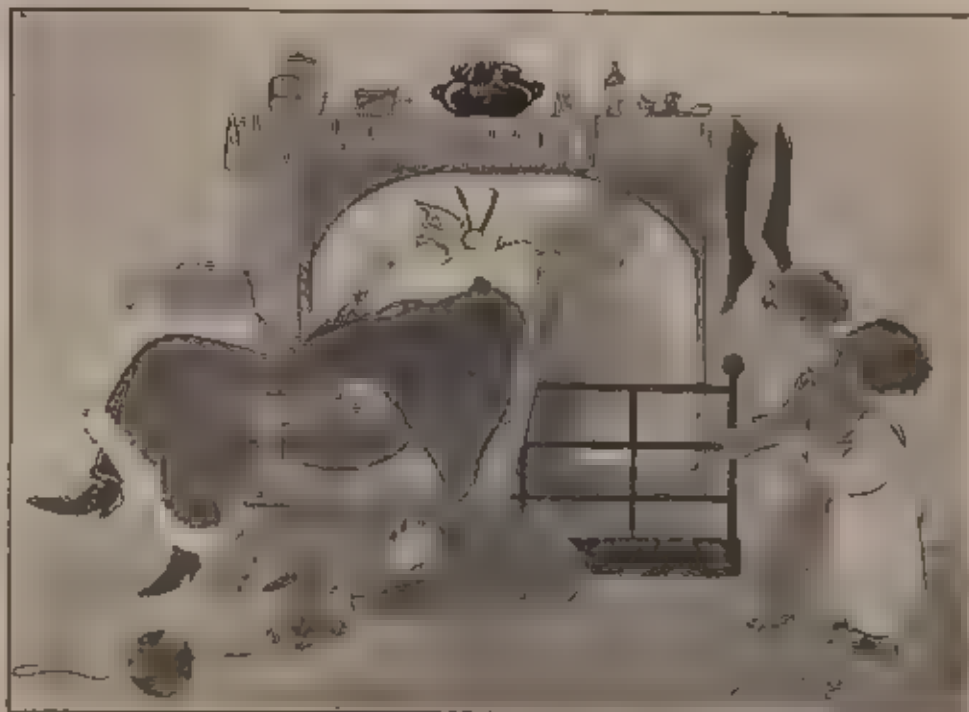
To do this trick, you put the tips of the fingers on the pieces that are to remain and then blow.

By Aunt Evva, of Belfast.

One member stands in front and makes a speech, preferably a funny one. Whenever he raises his left hand, all his audience must clap their hands once; when he raises his right hand, they must clap twice; when he raises both hands, they must shout "Hear, hear!"

Any member omitting to do this correctly is penalized by being made to come out and make the speech himself.

(Continued in column 1, page 593.)



CAUGHT!



The Christmas Party Up-to-Date. Fairy Tales by Radio

A Radio Cracker Party.

Christmas Fun for Children of Six or Sixty-Six.!

BUY a box of Christmas crackers and listen! This advice may sound illogical to many, but it is by no means so far-fetched as it seems. True, you cannot establish contact with a broadcasting station with the aid of crackers, but the ingenuity of the cracker manufacturers makes it possible for anyone to enjoy good fun this Christmas with a wide variety of wireless toys.

Recently I was invited to a novel party at the great London factory of Tom Smith, the Cracker King of world-wide fame, at which "listening" crackers played a large part.

This particular set of crackers contains tiny serials, carphages, valve acts, loud speakers, and, of course, the inevitable selection of punning rhymes and jokes, without which no box of crackers would be complete. With this set of miniature instruments one can broadcast as well as receive, though the messages that go out are vastly different from those incorporated in the familiar heading, "Time Signal and News Bulletin."

Broadcasting with Feather Darts.

What, I wonder, should we think of an "uncle" if we heard him saying —

The telegraph and telephone

We've no need of, you must own,

Since no broadcasting can eclipse

The mute conveyance of your lips!

But any fair enthusiast who listens with carphages from this amusing box of crackers may at any moment receive a thrilling message of this kind, for the verses are broadcast by means of prettily coloured feather darts! Every one of the little toys, it should be noted, is correct in detail, a point which is observed so scrupulously that each complete box passes through the hands of nearly twenty craftsmen.

Naturally, music figured prominently in the party programme, and much of it was supplied from boxes of crackers. For instance, there was a "Jazz" box, containing a selection of cleverly made miniature instruments—saxophones, trumpets, syrens, banjos, whistles, and others, with suitable hats and caps and paper sashes. There was also a "Troubadour" box, which supplied us with mandolines, multi-coloured streamers, and appropriate mottoes and riddles. A succession of hearty laughs was caused by a "Jester" box, which provided the company with merry jokes as well as grotesque hats and masks.

A Fancy-Dress Parade.

Then someone thought it would be good fun to have a musical fancy-dress parade. The Cracker King, most genial of hosts, produced a box of beautiful "Cavalier" crackers, from which we helped ourselves to hats and cloaks of the Stuart period, together with toy lanterns and pistols. Two of the guests aroused much mirth by garbing themselves, also from a box of crackers, as Darby and Joan, while others appeared in the costume of pierrots, Chinamen, sailors—from a box called "Pride of the Navy"—Indian princes, Dutch children, fairies, Boy Scouts, niggers, clowns, and so on, all the necessary "properties" being taken from boxes of crackers devised specially for the coming Yuletide.

The range and variety of the costumes was, indeed, astonishing, and the scene, as the procession wound round the room, was a brilliant one. No less remarkable was the accuracy of the various items represented; every dress and hat was correct, being based on designs executed by authorities on the costumes of the different

countries and periods. This accuracy, as well as the making of a box of crackers, is often overlooked by merry-makers, the names of whom do not realize the skill and labour involved in the production of even a cracker.

An amusing interlude was a performance by Christmas wails, who, like the rest of us, had dressed themselves from the Cracker King's gorgeous wardrobe. The musical accompaniment to the carols was, perhaps, a trifle squeaky in places, but the well-known airs were rendered, none the less heartily, everyone joining in with gusto. There followed a grand display of parlour pyrotechnics, the fireworks being taken from the "Fireworks" box of crackers, which also contained some artistic headresses of various types.

Greetings to the Station.

The Cracker King, as kindly as he has ever lived outside a broadcast, said that it would be a friendly act to broadcast a message to some of the other stations. He again had to the "Listening" box, the crackers being pulled, and the verses read out, much to the mirth of the company. One verse ran

From Manchester an anxious voice

Is asking me to make my ch

Just wait a moment, 22Y,

It needs a YZ 2 reply!

To the Empire's second city he read:—

A call for me from BBC

To listen in, I'm glad

Don't let it go, for it's, I know,

My bonnie Glasgow lad.

I have been to many Christmas parties in my time, but I remember none that was more pleasurable or more entertaining, or where the fun was more spontaneous, than at this novel gathering under the Cracker King's spacious roof. The best that can be wished listeners this Christmastide is: May you all have as good a time, wherever you may be!

THE CHILDREN'S CORNER.

and from page 501

"THE MAN AND THE OBJECT."

By Una Edgar, of Birmingham.

Have you ever played a game called "Man and His Object"? It's one of those thrilling games where two people have to go out of the room. One of them has to decide to be a man or a woman of note—someone who has figured in history, or is a popular statesman, actor, or soldier; and the other has to be some object connected with him or her.

For instance, you might have as the man Mr. Lloyd George, and as the object, the nib of the fountain pen with which he signed the Peace Treaty of Versailles. Now then, having decided thus, the two who have been out of the room come back and tell the rest of the party which is the man and which the object, then those that remain in the room have got to cross-examine them by asking alternate questions—first of the man—until they have discovered his identity, and then of the "object" till they find out what he represents.

But the only replies that can be given are "yes" and "no."

Like this:

Question 1.—Are you living?

Answer.—Yes.

Question 2.—Are you a soldier?

Answer.—Yes.

Question 3.—Are you a Statesman?

Answer.—Yes.

Question 4.—Are you the Prime Minister?

Answer.—Yes.

etc. until it is discovered that he is representing Mr. Lloyd George.

Then you start on the "Object" thus:

Are you an animal?—No.

Are you vegetable?—No.

Are you mineral?—Yes.

Are you something which he wore?

Answer.—No.

Are you something which he used?

Answer.—Yes.

See the idea? You try it, and I hope it will help to make your Christmas jollier and happier than ever.

A DIFFICULT FEAT

By Annie Maly, of Edinburgh.

This is a game which will cause roars of laughter at your Christmas party. A bottle and a board are required, and it is done as follows. An ordinary, or other, bottle is placed upon the floor and over it a small board sufficiently large to cover it.

Each player is then invited to sit on the board, keep his or her legs stretched out in front, and then told to pick up a box of matches which has been placed on the right hand side, strike a match, pick up a candle lying on the left hand side, and light it.

You will find that it is an extremely difficult feat to perform, for you keep falling in all directions on account of the bottle under the board.

"OXFORD AND CAMBRIDGE."

By Annie Ellis, of Plymouth.

A jolly good game for Christmas parties is called "Oxford and Cambridge," and if you follow these instructions, you will enjoy it immensely.

To begin with, you all sit down on two rows of chairs facing each other; one side Oxford and the other side Cambridge. Two children stand out. These two take a handkerchief and run around his or her side of chairs. When she has been around, she (or he) passes the handkerchief to the next child, who does the same. This game is won by the side which uses up all its own and first.

The Christmas Spirit in Songs.

Is the Carol out of Date? By Herbert Parker.

RECENTLY, I read in a weekly paper catering for the conservative mind, a lament upon the passing of many quaint customs from English social life. Christmas and some of its customs were mentioned in a pathetic plea for a revival of their old time celebration. The writer particularly instance the quickening decay of carol-singing—how no longer small groups of "waits" sang glad tidings of great joy beneath one's window on a frosty Christmas morn.

Whether this assertion is true in substance and in fact I am not going to say. If it is true, Nature herself may be responsible, having of late years denied us the traditional and surely necessary frost and snow for the "waits" to give us our Christmas greeting! Carol singing may be dying—if it is, it is a different reason. Is it not in Hardy's "Under the Greenwood Tree" that we get a possible explanation if the fact be proved? Does he not describe how old William Dewy and the choir of Melstock Church set out with lighted lanterns just before the clock struck twelve on a starry Christmas Eve to sing carols to members of the church and tell with what appreciation they met, particularly from Farmer Shinar?

Devonshire "Waits."

Now to Farmer Shinar, and there we find the "waits" and the train of old William, singing his lullaby. The "waits" were a group of a dozen or more, the corner of a fair that ran obliquely to the principal thoroughfare. The front of the band, which was the principal feature, was arranged as follows: Forty brentes and number thirty-two. To lead the Marching Stars, said old William. They had reached the end of the second verse and the fiddlers were doing the up bow-arrok previously to pouring forth the opening chord of the third verse, when, without a light appearing, or any signal being given, a row of lights appeared.

Don't make your burning row light, said old William, a headache enough to split a man's head. That's an ugly blow for us artists," said the tranter, in a keenly appreciative voice and turning to his companions. Finish the carol, all who be friends of harmony, said old William commencing a new strain. The tranter continued to the end of the first strain, and number nineteen said William firmly. Give it him well, the choir can't be made out in a manner. A light now flashed into existence, the window opened, and the farmer stood revealed in a terrible passion.

Drown en! drown en! the tranter cried, adding feebly, "Play fortissimo and loud!"

Fortune my! said Michael Mail, and the music and singing waxed so loud that it was impossible to know what Mr. Shinar had said, was saying, or was about to say, but wildly flinging his arms and body about in the air, and X's and Y's, he appeared to be trying to convey the whole of his meaning.

Very good, said old William, as they retired. Never such a dreadful scene as the whole of the carol practice—never and he a old rewardeen.

If that were the usual treatment of the old "waits," one can see a possible reason for the alleged decay of carol-singing.

Popular affection for Christmas carols never diminishes, and many hundreds of thousands of people will bear the midnight carols and waits, broadcast from London on Christmas Eve.

No country in the world has the Christmas Festival with greater rejoicings than does our own, yet it is a strange fact that not one of our

greatest composers has devoted attention to the carol.

It is true that "Christians, Awake!" and "Hark! the Herald Angels Sing" were written by Englishmen, but that does not alter the above fact. The former carol was written as a Christmas gift to his daughter, by a John Ryrom, of Kewall, near Manchester. She found it written on a small sheet of paper lying on her breakfast plate on Christmas morning, 1746. A few years later it was sung as a Christmas Carol by the choir of Kewall Church, the leader of which, it is said, composed the music for the words.

An interesting fact about the latter carol is that in Wesley's manuscript the opening lines read—

Hark! how all the welkin rings
Glory to the King of Kings.

No one appears to know who altered the words to their present form.

Hark! the herald angels sing
Glory to the new born King.

From the manuscripts preserved in the British Museum, it is clear that carol-singing for a long time was not an unknown practice in Norman times. This might have had its origin in the period when carols were little more than rollicking drinking songs; the carol "Seigneurie are entendev a nous" certainly seems to indicate this.

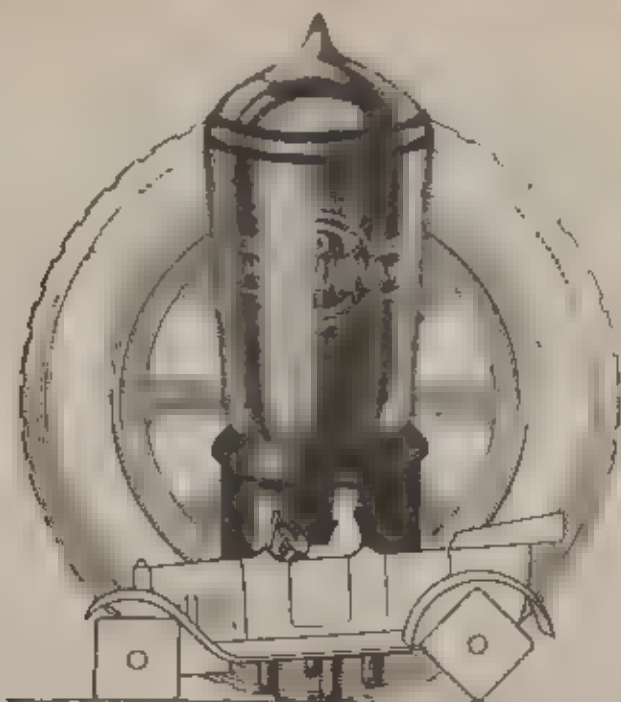
One of the happiest spring carols in the thirteenth century was "Tempus advenit floridum," the tune of which, even this Christmas Eve, will be sung by thousands, to the words of "Good King Wenceslas"; though the latter is a good person has no connection at all with the original Latin verse. This carol is not exceptional, in that respect for most of those sung to-day have been handed down to us chiefly by tradition. Tunes such as the above, including that of "Good Rest You, Merry Gentleman," are traditional melodies, coming from the same, or similar sources, as English folk song.

What is a Carol?

The original meaning of the word carol is obscure, though now it means a hymn of praise associated with Christmas rejoicings. Strictly speaking, the word should be applied to lyrics written to dance tunes, for in medieval times when Christmas dancing around the "cril," or manger, of the Saviour took place in the Churches, some of the most famous of Latin Christmas hymns were set to such music! In the mystery plays of the Nativity at this time, carols were an important and often essential element. As early as the twelfth century we know that at the Feast of the Circumcision held at Beaumont and Sens in France, carols formed part of the ceremonial connected with this popular festival in which a gorgeously decorated ark, bearing upon its back a maiden and child, was led through the streets, thus commemorating the Flight into Egypt; the procession finally wending its way to the Cathedral.

The earliest printed collection of carols was published in 1521 by Wyntyn de Worde, "in Flete Strete at the signe of the Sonne." It contained the famous Boar's Head carol, "Caput apri defertur" which, in only a slightly altered form, is yet sung yearly at Queen's College, Oxford, where every Christmas Eve a gaily bedecked boar's head is carried on a silver sallow with much state and ceremony.

With a history so closely related to the Church, and to the people, carol-singing cannot be a decaying tradition. Its form may change, old William Dewy and his village choir may cease to carol beneath the windows of Farmer Shinar, or even beneath those of our own; but the devotional and happy spirit of Christmas will always be expressed through carols.



Running on Square Wheels

There are thousands of Wireless enthusiasts who are running their broadcasting reception on square wheels, enduring the constant jar of distortion and the jolts of expensive upkeep in the full belief that their results are the best obtainable.

How very different is the experience of those who are using MULLARD MASTER VALVES!

Are YOU getting square wheel reception?

Then for perfect smooth-running reception and powerful results ask for Mullard H.F. Double Red Ring Valves for

H.F. AMPLIFICATION

Type D.3 for Accumulators. **21/-** each.

Type D.06 for Dry Cells. **25/-** each.

THE REAL LONG DISTANCE VALVE

Ask for Mullard L.F. Double Green Ring Valves for

L.F. AMPLIFICATION

Type D.3 for Accumulators. **21/-** each.

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THE REAL PURE TONE VALVE

Leaflet V.R. 30 gives full technical information



Mullard

The MULLARD logo guarantees you an assured Valve.

Advertisement of the Mullard Radio Valve Co., Ltd. (Dept. R.T.),
Nightingale Works, Nightingale Lane, Balham, S.W. 12

Listeners' Letters.

(A. & S. The Editor is to be acknowledged for the name and address of the contributor. Anonymous contributions are not considered.)

A Strange Experience.

DEAR SIR,—During the recent International Radio Week, I decided to attempt to receive from America. I set my alarm clock for 3.45 a.m. and on waking up put on my headphones. Then I went to sleep again, and had the strange experience of being awakened by the voice of an American announcer. The reception was at great strength.

Yours, etc.,

Stamford Hill.

F. D.

Was "Carmen" a Failure?

DEAR SIR,—How far your contributor is correct in his account of the difficulties which beset the production of *Carmen* at Her Majesty's Theatre, I cannot tell. It is surely incorrect in saying that the performance of *Parsifal* was put off on the non-fulfilment by Adelina Patullo of an engagement to sing, for never once did she sing in opera at that theatre. Perhaps the writer intended to write the name of Pauline Viardot, a distinguished contemporary, Christine Nilsson? Then, I am disposed to quarrel with a grain of salt his statement that *Carmen* was a country "spelt for us." *Carmen* was produced in England on June 1st, 1883, and thenceforward was performed so frequently both in Italian and in English that, I believe, the history of "grand" opera here is almost entirely made up of its performances. It is a pity that the history of *Carmen* is so short, for it is a masterpiece of music which has been performed in every country which has a theatre.

Yours, etc.,

Hampstead.

L. L. N. O. R.

Good Reception in the Pans.

DEAR SIR,—Right in the heart of the village of Sutton St. James, a band of listeners whose dream was to hear from "5XX" will be gladdened by the speech from Chelmsford or, for that matter, from London and yet on simple crystal sets we are getting perfect reception nightly. How is our reception so perfect at such a distance? Without any accessories our sets will give us sets of earphones perfectly.

Yours, etc.,

Wisebeck.

A. P. S.

Chelmsford Heard in Switzerland

DEAR SIR,—I am getting much from my wireless set. Vevey (a fortunate situation from a radio standpoint, as we are able to listen to so many countries. Among us, we speak Spanish, French, Italian, German and English, so we tune in to stations from these countries, except Spain, which we have not as yet been able to pick up. Rome is excellent, and the results from Paris are quite so good. But our greatest satisfaction is from the Chelmsford station, the speech from which is as clear as if we were listening to one seated by our side.

In connection with our pleasure in your station we have had an idea of the fee of being "stronger" since the day we pay a licence fee here, we pay nothing that goes in the pockets of the B.B.C., to whom we owe our greatest satisfaction.

I should be glad to pay the English licence fee.

Yours, etc.,

Vevey, Switzerland.

J. D. W.

(Continued in column 1 page 315.)

EVENTS OF THE WEEK

SUNDAY, December 21st.

LONDON, 3.0 The Music of "Peter Pan" S.B. to Newcastle.
BIRMINGHAM, 3.0 Carols by the Children's Choir of Sir Josiah Mason's Orphanage.
BOURNEMOUTH, 3.0 Vocal and Instrumental Concert.
MANCHESTER, 10.—"The Christmas Oratorio" (Bach).
ABERDEEN, 9.0 "Jubilee Cantata" (Weber).
GLASGOW, 9.5 Carols and Christmas Music.

MONDAY, December 22nd.

ALL STATIONS, 7.30 The Fairy Opera "Hänsel and Gretel" (Humperdinck).

TUESDAY, December 23rd.

LONDON, 7.30 "Dips in a Christmas Bran Tub".
BIRMINGHAM, 7.55 A Christmas Carol (Dickens). S.B. to London.
BOURNEMOUTH, 7.30. Christmas Night.
CARDIFF, 7.30. Vocal and Instrumental Evening.
MANCHESTER, 7.30.—Symphony Concert.
NEWCASTLE, 8.45 and 7.30.—SNO Birthday Programme.
GLASGOW, 7.30.—Choral and Orchestral Evening. The Scottish Orchestra conducted by Sir LONDON RONALD.
ABERDEEN, 7.30. Pantomime, "Humpty Dumpty." Relayed from the Palace Theatre.

WEDNESDAY, December 24th.

LONDON, 7.30. "Christmas Eve." Recital by JOHN COATES S.B. to other Stations.
BOURNEMOUTH, 7.30. The Bournemouth Symphony Orchestra: Conductor, Sir Dan Godfrey. Relayed from the Winter Gardens.
NEWCASTLE, 7.30. French Operetta.
BELFAST, 7.30. Oratorio, "The Messiah" (Handel).

THURSDAY, December 25th.

LONDON, 7.0. Sir HALL CAINE reading "A Dream of Christmas Day." S.B. to all Stations.
LONDON, 7.30.—A Light Orchestral Programme of Christmas Fairs. S.B. to all Stations except Aberdeen.
ABERDEEN, 7.30. Oratorio, "The Messiah" (Handel).

FRIDAY, December 26th.

LONDON, 7.30. Special Boxing Night Programme. Band of H.M. Grenadier Guards. S.B. to Bournemouth.
9.40. Mr. W. PETT RIDGE: A Seasonable Talk. S.B. to all Stations.
BIRMINGHAM, 7.30. Wireless Pantomime.
BOURNEMOUTH, 8.0.—The Municipal Orchestra: Conductor, Sir Dan Godfrey. Relayed from the Winter Gardens.
CARDIFF, 7.30. "Christmas with the Immortals".
MANCHESTER, 7.30.—"Darling Lead a Happy Life".
NEWCASTLE, 7.30. Excerpts from Reviews, past and present.
ABERDEEN, 7.30. Part Songs and Madrigals.

SATURDAY, December 27th.

LONDON, 7.30. "Old Mother Two Shoes" or "Dick Riding Hood and the Wolf" a Pantomime by "The Roosters" Concert Party. S.B. to other Stations.
BIRMINGHAM, 7.30.—Oratorio, "The Messiah" (Handel).
BELFAST, 7.30. Band of the 1st Batt. The Seaforth Highlanders.

The First Radio Inventor.

A Tragedy of the Bronze Age. By C. L. Everard.

HAROLD was a young man of about twenty years of age, who had been educated at a boarding school in the north of England. He was a very bright and energetic young man, who had been a member of the school football team, and had been a member of the school debating society. He was a very popular young man, and was very well liked by his friends and acquaintances. He was a very ambitious young man, and was very determined to make a name for himself in the world. He was a very hard-working young man, and was very determined to succeed in everything that he did. He was a very brave young man, and was very determined to face all the difficulties that he might encounter. He was a very kind young man, and was very determined to help all the people that he could. He was a very honest young man, and was very determined to tell the truth in everything that he did. He was a very loyal young man, and was very determined to stand by his friends and acquaintances. He was a very generous young man, and was very determined to share all that he had with the people that he loved. He was a very brave young man, and was very determined to face all the difficulties that he might encounter. He was a very kind young man, and was very determined to help all the people that he could. He was a very honest young man, and was very determined to tell the truth in everything that he did. He was a very loyal young man, and was very determined to stand by his friends and acquaintances. He was a very generous young man, and was very determined to share all that he had with the people that he loved.

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WIRELESS PROGRAMME—SUNDAY (Dec. 21st)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

Peter Pan
In favourite children's play by
the *James Harris*. O.M.
THE PETER PAN ORCHESTRA
from the
Admiral's Theatre, London
Conducted by *John G. Jones*
Vocalists: *Assisting*
KATE WINTER (Soprano),
LEONARD GOWIN (Tenor).
S.B. to Newcastle.

Peter Pan
The *Never-Never Forest* from
the *Admiral's Theatre*, London
Conducted by *John G. Jones*
Vocalists: *Assisting*
KATE WINTER (Soprano),
LEONARD GOWIN (Tenor).
S.B. to Newcastle.

Kate Winter
The *Never-Never Forest* from
the *Admiral's Theatre*, London
Conducted by *John G. Jones*
Vocalists: *Assisting*
KATE WINTER (Soprano),
LEONARD GOWIN (Tenor).
S.B. to Newcastle.

Peter Pan
The *Never-Never Forest* from
the *Admiral's Theatre*, London
Conducted by *John G. Jones*
Vocalists: *Assisting*
KATE WINTER (Soprano),
LEONARD GOWIN (Tenor).
S.B. to Newcastle.

CHILDREN'S CORNER. S.B.
from Cardiff.
Carol Anthem, "Now Once Again"
P. & E. Fletcher
Hymn, "O Come, O Come, Emmanuel"
(A. and M., No. 48).
Religious Address by The Rev. J. MORGAN
of the *Stamford Hill Congrega-*
tional Church.
Hymn, "Lo! He Comes With Clouds
Descending" (A. and M., No. 51).

DE GROOT
and
THE PICCADILLY ORCHESTRA.
BETTY BOWEN (Soprano).
Relayed from the *London, Lancashire*
S.B. to other Stations.

Orchestra.
Selection, "Maiden" (by Request).
Musical
Betty Bowen.
Aria from "La Wally" (by Request).
Catalan
La Follie
Chant "Hugues" (by Request).
Rusky-Korshkov
Betty Bowen.
Aria from "Maiden" (by Request).
Pyccini
Orchestra.
Grand Fantasia, "Orchestra" (by Request).
Verdi

TIME-SIGNAL WEATHER FORE-
CASUALTY EXTRA NEWS BULLETIN
S.B. to all Stations.
Local News.

DE GROOT and the Piccadilly Orchestra
(Continued).

Unfinished Symphony (1st Movement)
Schubert

10.20. Close down.

5IT BIRMINGHAM. 475 M.

THE CHILDREN'S CHOIR
of the *St. John's Mason's Orphanage*:
Conducted by *J. H. DANIELS*
THE CHILDREN'S CHOIR
(An Introduction and Explanatory Remarks).
Relayed from the *Orphanage, Birmingham*.
Organ.
The *Passion Symphony* ("The Messiah")
Bach (11)

MURRAY OWEN (Baritone).
The *Passion Symphony* ("The Messiah")
Bach (11)

MURRAY OWEN (Baritone).
The *Passion Symphony* ("The Messiah")
Bach (11)

MURRAY OWEN (Baritone).
The *Passion Symphony* ("The Messiah")
Bach (11)

MURRAY OWEN (Baritone).
The *Passion Symphony* ("The Messiah")
Bach (11)

MURRAY OWEN (Baritone).
The *Passion Symphony* ("The Messiah")
Bach (11)

MURRAY OWEN (Baritone).
The *Passion Symphony* ("The Messiah")
Bach (11)

MURRAY OWEN (Baritone).
The *Passion Symphony* ("The Messiah")
Bach (11)

CHILDREN'S CORNER. S.B. from
Cardiff.
Carol Anthem, "Now Once Again"
P. & E. Fletcher
Hymn, "O Come, O Come, Emmanuel"
(A. and M., No. 48).
Religious Address by The Rev. J. MORGAN
of the *Stamford Hill Congrega-*
tional Church.
Hymn, "Lo! He Comes With Clouds
Descending" (A. and M., No. 51).

DE GROOT AND THE PICCADILLY ORCHESTRA. S.B.

10.0. WEATHER FORECAST and NEWS

10.20. Close down.

6BM BOURNEMOUTH. 385 M.

HERBERT HEYNER (B).
DORIS VANE (Soprano).
REGINALD S. MOUNT (S).
THE "6BM" CHOR
THE *WIRELESS ORCHESTRA*
Conducted by *Capt. W. A.*
FEATHERSTONE.

Orchestra

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WIRELESS PROGRAMME—SUNDAY (Dec. 21st.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

5WA CARDIFF. 351 M.

3.0-4.30. Dr F HARRINGTON (Baritone).
THE STATION ORCHESTRA
Conductor—WARWICK BLAITH
WAITE.

Overture, "1812" Tchaikovsky
Baritone Song.

"So We'll Go No More a-Roving" M V White

"Auld Lang Syne" Berthoven

In the Silence of the Night Bachman

Orchestra

Suite, Four Pieces for Strings Bach

Baritone Song.

"Spring Sorrow" John Ireland

"Not, Happy Day" Frank Bridge

Songs: "My Mother Taught Me" Deonik

Orchestra

"A Welshman's Song" No. 1 Second

Baritone Song.

Three Shakespearean Songs: "Julius" (1)

"Come Away Dear" "O Mistress

Mine" "Blow, Blow, Thou Winter

Wind"

Orchestra

Suite, "Chelton Chime" Beethoven

Chorus: "Munet" Pastoral; Piper

March: "Yarkoo Grit" H. A. H. H.

5.0-5.30. CHILDREN'S CORNER S.B. to

Cardiff

5.30-6.0. RELIGIOUS SERVICE

re-broadcast from

TRIDEGARVILLE BAPTIST CHURCH

Preacher—The Rev. B. GREY GRIFFITH.

DD

6.3. DE GROOT and THE PICCADILLY

ORCHESTRA. S.B. from London

10.0. WEATHER FORECAST and NEWS.

S.B. from London

Local News

10.15.—De Groot and the Piccadilly Orchestra

(Continued)

10.30.—"The Silent Fellowship."

11.45. Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0. "THE CHRISTMAS ORATORIO

Bach (11

SELL DAVIS (Soprano).

RAE HUNT (Contralto)

ARTHUR WILKES (Tenor).

LEE THISTLETHWAITE (Baritone)

THE "2ZY" AUGMENTED

ORCHESTRA

Conductor—T. E. MORRISON.

5.0-5.30. CHILDREN'S CORNER S.B.

from Cardiff

8.0-8.30. HONEY Talk to Young

People

8.30-9.0. Hymn, "Hark, the Herald Angels

Sing" (A. and M., No. 61).

Religious Address by the Rev. W. J.

MOULTON, M.A., Principal, Didsbury

College

Hymn, "O Come, All Ye Faithful" (A. and

M., No. 50)

Hymn, "Wild Shepherds Watched"

(A. and M., No. 62)

9.0.—DE GROOT and THE PICCADILLY

ORCHESTRA. S.B. from London

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News

10.15.—De Groot and the Piccadilly Orchestra

(Continued)

11.30. Close down.

5NO NEWCASTLE. 400 M.

3.0-5.0.—Programme S.B. from London

5.0-5.30. CHILDREN'S CORNER. S.B.

from Cardiff

8.30. THE "5NO CHORAL SOCIETY

OFF

Hymn, "Hark, the Herald Angels

Sing" (A. and M., No. 61)

The Rev. L. S. JENNER, Vicar of New

castle Cathedral, Religious Address.

9.0. DE GROOT and THE PICCADILLY

ORCHESTRA. S.B. from London

10.0. WEATHER FORECAST and NEWS

S.B. from London

Local News

10.15. De Groot and the Piccadilly Orchestra

(Continued)

10.30. Close down

2BD ABERDEEN. 495 M.

3.0. THE WIRELESS SYMPHONY

ORCHESTRA

Conductor, NANCY JEFF

Overture, "Ray Blue" M. J. J.

Transcendental Schumann

Sol in Romance Kreisler

Kermesse aux Lanternes Bizet

Pièce de la Vierge (Chapelle) Rostropovich

3.30. ELA T. WALKER (Soprano)

Four Little Songs L. J.

Turn Thee To Me Deonik

DOROTHY CHALMERS (Solo Violin)

Lullaby S. J. S.

Fugue T. J. S.

4.0. Orchestra

Symphony No. 1 in C Beethoven

4.30. ELA T. WALKER.

"Hallelujah" H. J.

"Hear My Prayer" Deonik

Dorothy Chalmers

"Lotus Land" Scott-Kreider (4

Practical Bach Kreisler

ELA T. WALKER

"A Legend" Tchaikovsky

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Cardiff

8.30. LEAGUE OF NATIONS SUNDAY

Rev. J. ESKLEMONT ADAMS, D.D.,

M.A., B.D., on "League of Nations."

9.0. "JUBILEE CANTATA

(Weber)

(Thanksgiving Ode for Chorus, Soloists and

Orchestra)

MARY TOPP (Soprano)

JESSIE DAVIDSON (Contralto)

ALLAN LEITCH (Tenor)

W. F. GARDNER (Baritone)

ABERDEEN MADRIGAL CHOIR.

THE WIRELESS ORCHESTRA

Conductor: ARTHUR COLLINGWOOD.

9.40. Madrigal Choir.

Adeste Fideles

In the Evening of the Houghton

Year

Joseph and the Angel Terry

On a Night Collingwood

Carols

Sussex Mauners' Carol Lidgley

10.0. WEATHER FORECAST and NEWS.

S.B. from London

Local News

10.15. Orchestra

Symphony No. 1

10.30. Close down

5SC GLASGOW. 420 M.

PAUL DELLA TORRE (Solo Pianoforte).

LILLIE BLACK (Contralto)

DAVID F. McALLUM (Solo Violin)

ARCHIBALD ARMSTRONG (Baritone).

3.0. Piano Solos

Bourée from Sonata for Violin only

Bach (No. 100)

3.15. Sonata Pathétique Beethoven

O Thou That Tellest "The Messiah"

Handel (11

"Into Thy Hands" H. J.

Infernumus "Stabat Mater" Deonik (11

3.30. Violin Solo

Concerto in D Minor Paganini

3.45. Baritone Solos

Savior's Song to the Disciple

Death and the Maiden

"Chronos and the Maiden"

Arise, "Yes, Yes, Thy Power I See" Bach

Longue" Bach

4.0. Piano Solos

Spring Green

"Pensée Égérie" Deonik

"Walden" Deonik

4.15. Violin Solos

No Was Desposed "The Messiah"

Handel (11

"Was Unto Them" ("Elijah")

Mendelssohn (25

"Prepare Thyself, Zion" (Christmas

Oratorio) Bach (11

4.30. Violin Solos

Fugue in A Major Tartini Kreisler

Waltz Kreisler

Introduction and Tarantella Scarlatti

4.45. Baritone Solos

The 17th of Centuries "W. G. Whistler

Vagabond" John Irving

Home" Walford Davies

"O Nancy a Hear

Via Kennedy Fraser (24

5.0-5.30. CHILDREN'S CORNER. S.B. from

Cardiff

8.30-10.30.

Programme S.B. to Dundee.

8.30. Choir

Hymn No. 36 (C.H.). (Tune, "Spring

Field")

8.35.—The Rev. A. FENDER CHRISTON

H.D., Garlands United Free Church,

March, Religious Address.

Hymn No. 393 (H.)

Prayer

Hymn No. 520 (C.H.).

9.5-10.0. Carols and Christmas Music.

THE WESTERN CHURCH CHOIR

Conducted by A. M. HENDERSON

Against the Glasgow University and

W. S. S. S.

Chorus, "Break Forth, O Beatitude

Heavenly Light" (Christmas Oratorio)

Old Christmas Carol, "God Rest Ye Merry

Gentlemen" Traditional

Christmas Music from "The Messiah"

Handel

Requiem, "Comfort Ye" Chorus, And

Chorus, Air and Chorus, O Thou

That Tellest

Old Carol, "Adeste Fideles" arr. Boughton

Song for Bass Voice, with Chorus, "Nazar

eth" Boughton

Three Motets for Unaccompanied Choir

"We Worship and Praise Thee" (In 3

Parts) Bach

"Come Unto Him" (In 3 Parts)

10.0. WEATHER FORECAST and NEWS

S.B. from London

Local News

10.15. Choir

Old Carol, "Good Christian Men, Rejoice"

Traditional

11.30.—Close down

A number against a musical name indicates the number

of its publisher. A list of publishers will be found on

page 610.

Tune the Table-Talker with the "Matched Tone" Headphones



The
Brandes
Family
Series

GRANDPA is well content with the comfortable companionship of the Brandes "Matched Tone" Headphones and their clear, full-blooded tone. He watches the joyful exuberance

of the younger members of the Brandes family under the influence of the Savoy Orpheans in amusedly tolerant mood. The *Table-Talker* brings the rhythmical vigour of this famous dance band with intoxicating naturalness, and nothing loath, he will join in the frolic. They'll have a jolly time at Christmas. Amaryllis artfully defies him. Grandpa will then execute a gay *pas seul* with paper cap at rakish angle, to the intense amusement of all. He says he is as young as any of 'em.

Ask your Dealer for Brandes

English Manufacture B.B.C. Approved



Crown Farm House, Wotton-at-Town, Surrey.

Dear Sir,
It may interest you to know that I received *Australian* on your phones. I remark that they are the most sensitive phones that I have used, and I am much pleased with their general performance.
Yours faithfully, Ed F. WALKER.



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The *Table-Talker* is a very popular and successful product. It is the only product of its kind in the world. It is the only product of its kind in the world. It is the only product of its kind in the world. 42/-

For Christmas!

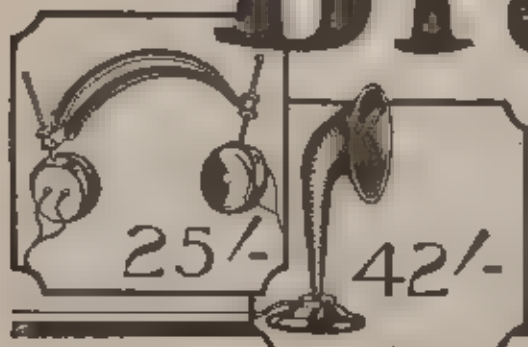
An excellent family gift to the family—Club together and get yourselves Brandes Products for the receiver. They provide good fun during Christmas festivities and all the year round.

Brandes

Result of
16 Years
Experience

The name

to know in Radio



WIRELESS PROGRAMME—MONDAY (Dec. 22nd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO 365 M.

5.30-6.00 Time Signal from Greenwich. Con-
tinued. The 2LO Trio and Edwin Athley
(Soprano). Mr. William Came. Buy our
Christmas Presents. "Christmas Over-
seas" by Annette M. V. M.

6.15-6.30 CH LOREN'S CORNER. "The
Queen Who Came to Town" (1), by
Juliana Glad. Auntie Marie's French
Cook. 10.0-10.15. 10.15-10.30. 10.30-10.45.

6.40-6.55 Mr. S. JACKSON COLEMAN
Christmas in other Lands.

7.00 TIME SIGNAL FROM BIG BEN
WEATHER FORECAST and 1ST
GENERAL NEWS BULLETIN. S.B.
to all Stations.

Mr. STEWART DICK: "The Nation's
Pictures: Later 15th Century Paintings."
S.B. to other Stations.

Local News

7.30. All Stations Programme. (For par-
ticulars see outside column.)

8.30. TIME SIGNAL FROM GREENWICH
WEATHER FORECAST and 2ND
GENERAL NEWS BULLETIN. S.B.
to all Stations.

Capt. P. P. ECKERSLEY: "Technical
Topics." S.B. to all Stations.

Local News

10.00 THE SAVOY ORPHEANS AND
SAVOY MANA BANDS, relayed from
the Savoy Hotel, London. S.B. to all
Stations.

11.00. Close down.

5IT BIRMINGHAM. 475 M.

5.30-6.30. The Station Wind Quartet, David
Williams (Baritone).

6.30-6.50. WOMEN'S CORNER. Mr. Sidney
Rogers, F.R.H.S., "The Gardener's
Christmas." Marjorie Bates (Solo Piano
Solo).

6.50-7.00. CHILDREN'S CORNER.

7.00-7.15. Tenor. Fred J. Clifford.
L.R.A.M. Music Appreciation. The
Sonata and Symphony.

7.0-11.0. The entire Programme S.B. from
London.

6BM BOURNEMOUTH. 385 M.

3.45-5.00.—The Wireless Orchestra. Conducted
by Capt. W. A. Featherstone.

5.0-6.0.—CHILDREN'S CORNER: "Stump
Talk," by Uncle Neville. Adventure
Talk to Boys.

7.0-11.0.—The entire Programme S.B. from
London.

ALL STATIONS PROGRAMME

Relayed from London.
7.30-9.30.

"HÄNSEL AND GRETEL."

A Fairy Opera in Three Acts by
E. Humperdinck.

Peter (a Broom Maker) FREDERIC COLLIER

Gertrude (his Wife) ELSY TREWEEK

Hänsel (their Child) MAY BLYTH

Grete (their Child) EDA BENNIE

The Witch (who eats Children) ELSY TREWEEK

Woman (the Sleep Fairy) SYBIL MADEN

Dewman (the Dawn Fairy) VIVIANNE CHATTERTON

First Act: Home.

Second Act: The Forest.

Third Act: The Witch's House.

THE WIRELESS ORCHESTRA.

Conducted by PERCY PITT.

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, relayed
from the Capitol Cinema.

4.45-5.15.—"5WA'S" "FIVE O'CLOCK"
Talks to Women.

5.15-6.0.—CHILDREN'S CORNER

6.45-7.0.—Mr. F. J. Barnes, Tenbyson and
Wales.

7.0-11.0.—The entire Programme S.B. from
London.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be
addressed to "The Radio Times," B-11
Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.S.O., containing
programme suggestions or criticisms, should be
sent to the Organiser of Programmes, 2, Savoy
Hotel, W.C.2.

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Radio Times" (including postage): TWELVE
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Messrs George Newnes, Ltd., have now pre-
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lettering for "The Radio Times" complete
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listener during the course of the programme, and
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Listeners should order this to-day from any
Newsagent. It is published at 2s. 6d., or send 4d.
extra to cover postage for a case from the
Publisher, E-11, Southampton Street, Strand,
London, W.C.2.

2ZY MANCHESTER. 375 M.

3.30-4.30. Music relayed from the Oxford
Picture Theatre: Conductor, S. Spott.

4.30-5.00. WOMEN'S HALF HOUR. Gwen-
dolan Clarke (Soprano).

5.0-6.0.—CH LOREN'S CORNER

6.30-6.55. Farmers' Corner. Mr. W. A. C.
Carr, N.D.A., Lecturer in Agriculture to
the Cheshire County Council, on "Farm-
ing in Shropshire Areas."

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Local News.

7.5-7.40. Interval

7.50-11.0.—The entire Programme S.B. from
London.

5NO NEWCASTLE. 400 M.

3.45-5.15.—R. Mark (Solo Violoncello). Ger-
trude Edgard (Mezzo-Soprano). Montagu
Criddle (Tenor). Weekly News Letter
(Mrs. Latham). William Came, "Buying
Presents for Christmas."

5.15-6.0.—CHILDREN'S CORNER

6.0-6.30.—Scholars' Half Hour: Mr. T. W.
Moles, B.A., B.Sc., "The Rise of English
Drama" (2) Morality Plays and Inter-
ludes."

6.45-7.0. Mr. Charlton Deas, F.R.Hist.S.,
F.L.A., "The Capacity and Possibilities
of the Blind."

7.0-11.0.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-4.0. Luncheon Music: The Wireless
Dance Orchestra. R. G. Harvey and
Gordon Malcolm (Duetists). Female
Topic: Miss Burgess on "Queen Mar-
garet of Scotland."

6.30-6.50.—CHILDREN'S CORNER.

6.50-8.50.—Girl Guides' Bulletin. Boy Scouts
Bulletin: District Commissioner Col
Robert Bruce, D.S.O., M.D., on "The
Ambulance Badge."

7.0-11.0.—The entire Programme S.B. from
London.

5SC GLASGOW. 420 M.

3.30-4.50.—Popular Afternoon: The Wireless
Quartet. Anne Ballantine (Contralto).
Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER. Our
Weekly Poets Corner: "The Poet," by
Marion Henderson.

6.0-6.5.—Weather Forecast for Farmers.

7.0-11.0.—The entire Programme S.B. from
London.

A number against a musical staff indicates the number
of its publisher. A key list of publishers is to be found on
page 510.

WIRELESS PROGRAMME—TUESDAY (Dec. 23rd)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Concert The "2LO" Trio and Spout Scenes (Soprano).

4.0-5.0.—Time Signal from Greenwich. "Rocks to Head," by Ann Spence. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "Historical Pictures" (S) Sir Christopher Wren and his church, by Alice Cunningham.

5.30-6.15.—CHILDREN'S CORNER. Capt. H. G. Mansfield late of the Royal North West Mounted Police, telling us about Christmas in the Backwoods. Little Fir Tree. "To Children," by Sara Cone Bryant. Songs by Frances Gerald (Mezzo-Soprano).

6.40-6.55.—An Appeal on behalf of the Metropolitan Hospital Nurses' Home, by The Hon. The LORD MAYOR OF LONDON.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 15. GENERAL NEWS BULLETIN. S.B. to all Stations.

JOHN STRACHEY: Literary & Local News.

Dips to a Christmas Brain Teaser.

7.30. MANCHESTER.

7.45. BIRMINGHAM.

8.05. CARDIFF.

8.50. BOURNEMOUTH.

8.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Sir WILLIAM BRAGG, K.B.E., F.R.S. "Listening Instruments." S.B. to all Stations except Glasgow.

Local News.

10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations except Aberdeen.

11.0.—Close down.

5TT BIRMINGHAM. 475 M.

3.30-4.30.—Loved's Picture House Orchestra. Minnie Hamblett (Solo Pianoforte).

5.0-6.30.—WOMEN'S CORNER: Florence M. Austin: A Fireside Story for Christmas. Stanley Finchett (Tenor).

5.30-6.30.—CHILDREN'S CORNER: William M. Austin: Ready for Christmas.

6.30-6.45.—"Teens' Corner": Dr. Humphrey Humphreys (of the Birmingham Natural History and Philosophical Society).

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

JOHN STRACHEY, S.B. from London. Local News.

A Jolly Programme.

THE STATION ORCHESTRA.

THE "6TT" OCTET (Cavals).

PERCY EDGAR (Baritone).

MABEL FRANCE (Character Studies).

NELSON JACKSON (Entertainer).

Selection, "Melodious Memories" (Finchett). Character Study.

Aunt Maria on Getting Ready for Christmas.

7.55.—"A CHRISTMAS CAROL" (Dickens).

S.B. to London.

Caval: "God Rest Ye Merry Gentlemen" (Old Air).

Scene I: Before the Dream.

Scene II: The Dream.

Carol: "Hark the Herald Angels Sing."

Scene III: After the Dream.

Carol: "Christina, Awake, Salute the Happy Morn" (Old Air).

825 BOURNEMOUTH. 385 M.

Entertainers. "The Ducky's Dream" Lonsing. Humorous Monologues.

My Friend Tom.

"A Cockney's Dream of Wealth" Nelson Jackson (L3).

Orchestra.

Suite, "Three Hungarian Dances" B. 100.

Character Study.

Aunt Maria on "Our Christmas Haggis" Humorous Lectures.

Poetry and Puck. Nelson Jackson (L3).

Waltz, "Ball Room Echoes" Strauss.

9.30.—WEATHER FORECAST and NEWS. S.B. from London.

Sir WILLIAM BRAGG, S.B. from London.

Local News.

10.0.—THE SAVOY BANDS, S.B. from London.

11.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Miss Oakley and John Larkins (Entertainers). THE ROYAL BALI HOTEL DANCE ORCHESTRA, relayed from King's Hall, Bournemouth.

Director, DAVID S. LEE.

5.0-6.0.—CHILDREN'S CORNER. A Fairy Tale.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

JOHN STRACHEY, S.B. from London.

Local News.

Chinese Night.

Major COOPER HENRY.

THE HIGGESS CHINESE.

Capt. W. A. FEATHERSTONE.

A personally conducted Tour of the Chinese City of Canton, with Illustrations of Native Music, Street and Temple Sounds.

7.30.—Short Foreword.

Orchestra.

Chinese Music.

Chinese Music.

Dance Chinese.

Chin Chin Changan.

First Part of Tour.

Orchestra.

In a Chinese Temple Garden. Ketelbey.

Interlude, "A Chinese Festival" Puckard.

Second Part of Tour.

Orchestra.

Selection from the Chinese Play, "San Toy" S. Jones.

8.50.—Eighty Years Ago.

The Squire holds his Annual Party.

S.B. to London.

9.30.—WEATHER FORECAST and NEWS. S.B. from London.

Sir WILLIAM BRAGG, S.B. from London.

Local News.

10.0.—THE SAVOY BANDS, S.B. from London.

11.0.—Close down.

5WA CARDIFF. 351 M.

3.30-4.0.—The Station Trio.

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

4.45-5.15.—"SWA'S" "FIVE O'CLOCK" Talk to Women.

5.15-6.0.—CHILDREN'S CORNER.

6.45-7.0.—Lt. Col. B. E. COLLIER, D.S.O., on "Motoring Hints."

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

JOHN STRACHEY, S.B. from London.

Local News.

CONSTANCE WILLIS (Contralto).

THE BIRMINGHAM STRING QUARTET.

THE ECLIPSE PRIZE SINGERS.

THE STATION ORCHESTRA.

Conductor, WARWICK BRATHWAITE.

230 Orchestra.

Overture "Leonora," No. 3. Beechey.

Constance Willis.

Over the Mountains.

"Wings of Love" (L3).

Ye w Hammer.

European Prize Singers.

T. A. M.

John Syra.

Good night, Beloved.

Suite Lyrique.

8.25-8.50.—Fugue in G minor, No. 1. Beethoven.

Song of the Sea.

Simon the Celarer.

Mulligan Musicians.

8.50.—String Quartet.

Variations from "The Four Seasons" Vivaldi.

4. Minnie Canabian.

Noty on the Shore. Sir Percy Thomas.

Constance Willis.

Monkey's Carol.

Go Down to Kew in Little Tumbler.

Opus 1.

Prato Suite de Concert.

Gayette and Musette (Flech, arr. by Percy Thomas).

and Cello only by Percy Thomas.

"Drink to Me Only" (Old English).

9.30.—WEATHER FORECAST and NEWS. S.B. from London.

Sir WILLIAM BRAGG, S.B. from London.

Local News.

10.0.—THE SAVOY BANDS, S.B. from London.

11.0.—Close down.

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fildes, relayed from the Parish Church, Theatre.

3.30-4.30.—Concert by the 2ZY Quartet.

4.30-5.0.—W. MEN'S HALF HOUR.

5.0-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

JOHN STRACHEY, S.B. from London.

Local News.

Symphony Concert.

MAVIS BENNETT (Soprano).

ALBERT SAMMONS (Solo Violon).

WALTER HYDE (Tenor).

THE "2ZY" AUGMENTED ORCHESTRA.

Conductor, T. H. MORRIS.

S.B. to London.

7.30-7.55.—Orchestra.

Overture "Carnaval" (Debussy).

Tone Poem, "Vivava" (Debussy).

Soprano Song.

"Lo, Here the Gentle Laika" (Debussy).

(Flute obbligato by JOE LINGARD).

Tenor Song.

"Oh, Son, Return" (Tchaikovsky).

"The Crying of Water" (Campbell).

7.55.—Violin Solo.

Adagio and Fugue for Violin alone (Debussy).

Sonata in G minor (Debussy).

Symphony No. 8 in F, Op. 93 (Brahms).

Allegro Vivace a cen bris; Allegretto.

Scherzando, Minuetto and Trio. Finale.

Allegretto Vivace.

Soprano Song.

"Little Brown Owl" (Hartmann).

"Rose Softly Blooming" (Hartmann).

"I Love Thee" (Hartmann).

"A Dream" (Hartmann).

8.55.—Violin Solo.

Adagio and Fugue for Violin alone (Debussy).

Sonata in G minor (Debussy).

Symphony No. 8 in F, Op. 93 (Brahms).

Allegro Vivace a cen bris; Allegretto.

Scherzando, Minuetto and Trio. Finale.

Allegretto Vivace.

Soprano Song.

"Little Brown Owl" (Hartmann).

"Rose Softly Blooming" (Hartmann).

"I Love Thee" (Hartmann).

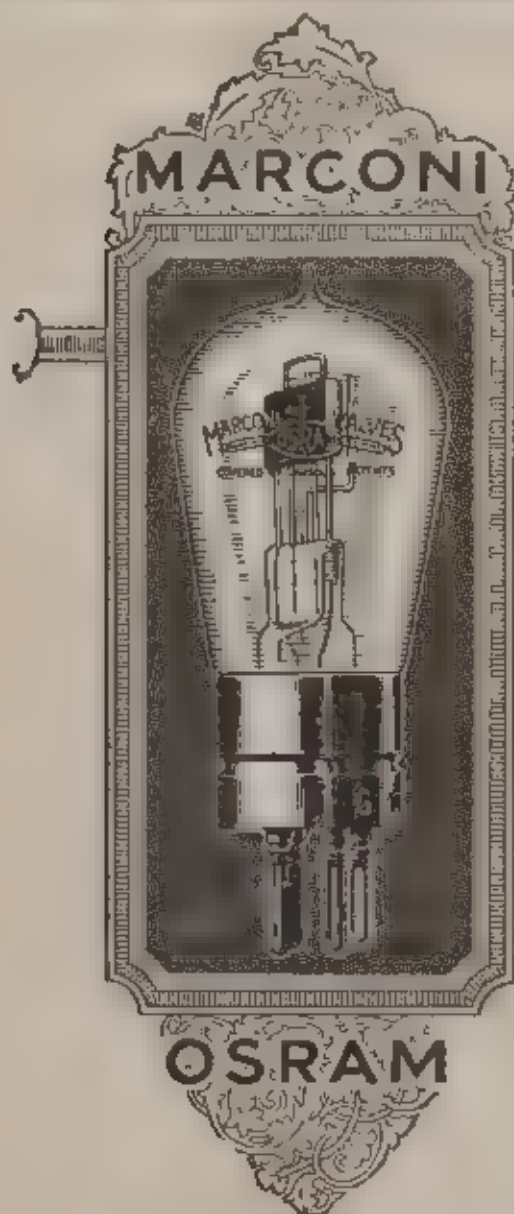
"A Dream" (Hartmann).

9.55.—Violin Solo.

Adagio and Fugue for Violin alone (Debussy).

Sonata in G minor (Debussy).

Symphony No. 8 in F, Op. 93 (Brahms).



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WIRELESS PROGRAMME—WEDNESDAY (Dec. 24th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

4.0-5.0. Time Signal from Greenwich. Concert: The "2LO" Trio and Gladys Jack (Soprano). "My Part of the Country" by A. Bonnet Land. More by O. Tova, a Japanese School. by F. Romanoff. 5.0-5.5. CHILDREN'S CORNER: "The Story of Santa Claus" by Doreen Dry. "New Year Festivities in Japan" by P. J. Crowther. Aunt Yvette's Christmas Poetry. 5.40-6.0. Mr. LE BRATON MARTIN, "A Christmas Adventure in 1774". 7.0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 181 GENERAL NEWS BULLETIN S.B.

Mr. HARTLEY WITHERS, "Investment and Insurance: Their Advantages to Individuals and the Community" S.B. to all Stations. Local News. "Christmas Eve." S.B. to other Stations. A Seasonable Programme by

JOHN COATES (Tenor)
NELMIE WALKER (Contralto)
HECTOR GORDON ("The Canny Scot")
THE "2LO" MILITARY BAND
Conducted by DAN GODFREY, Junr

March "The Canny Scot" by H. J. Dent
"The Canny Scot" by H. J. Dent
"The Canny Scot" by H. J. Dent
"The Canny Scot" by H. J. Dent
"The Canny Scot" by H. J. Dent

7.55. "From My Window" by P. J. Crowther
"The Bull Frog Patrol" by H. J. Dent
"The Bull Frog Patrol" by H. J. Dent
"The Bull Frog Patrol" by H. J. Dent
"The Bull Frog Patrol" by H. J. Dent

JOHN COATES
Recital of
Christmas and Festive Songs,
Old and Modern

Welcomes Yule "16th-Century Carol."
Once as I Harken by (1689)
Grows Growth Ye Holy (Henry VIII.)
Dahdallow "16th-Century words"

7.0. "Entendez-vous le Carillon du Verrin" (Old French)
"On the soul dour" (Charpentier 1672) Old
Mantons Come Down
arr. H. S. Ryan (after William Byrd) (5)

8.0. A Band Interlude,
Selection, "Merrie England" by Ottmar
JOHN COATES
Continues his Recital of Christmas Songs.

New Year's Wassail Song (17th-Century)
The Knight of Bethlehem
D. O. Thomson (11)
Tambourin en Rondeau (Old French)
Pavane (Old French)
Carol for the New Year (Tune: "Green-sleeves," about 1590)
arr. J. F. Bridge—Old (11)
"The Twelve Days of Christmas"
arr. F. Austin (11)

30.—TIME SIGNAL FROM GREENWICH
WEATHER FORECAST and 2ND
GENERAL NEWS BULLETIN S.B.

The Week's Work in the Garden, by the
Royal Horticultural Society. S.B. to all
Stations.
Mr. DOUGLAS KENNEDY of the Royal
Edinburgh Society, "Song Dances and
Carols" S.B. to all Stations.
Local News.

10.3-10.5
Programme S.B. to all Stations, except
Aberdeen.

11.0-12.0.—Programme S.B. to Aberdeen.
10.5. THE SAVOY ORPHANS AND
SAVOY HAVANA BAND, relayed from the
Savoy Hotel, London.

10.30. TURNER LAYTON and CLARENCE
JONSTON, relayed from the
Savoy Hotel, London.

10.40. The Savoy Band.
10.45.—Turner Layton and Clarence Jonston.
11.0. CAROLS and WAITS, relayed from
somewhere in London.
11.30. The Savoy Bands and the Selma Four
12.0. Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30. The Savoy Bands and the Selma Four
S.B. from London.

6BM LONDON. 385 M.

3.0-5.0. Winter Gardens Programme.
THE FOURMOTHA SYMPHONY
ORCHESTRA
Conductor: Sir DAN GODFREY
"The Canny Scot" by H. J. Dent
6.0-6.30. CHILDREN'S CORNER. Special
Jolly Programme.
7.0-12.0. Programme S.B. from London.

5WA CARDIFF. 351 M.

3.0-4.0. Falmouth and his Orchestra, relayed
from the Capitol Cinema.
4.45-5.15.—5WA'S "FIVE O'CLOCKS"
5.15-6.0. CHILDREN'S CORNER
6.45-7.0.—Mrs. De Courcy Hamilton, Reading
from the Poem "The Eternal Quest."
7.0-12.0. Programme S.B. from London.

22Y MANCHESTER. 375 M.

3.30-4.30.—Music relayed from the Picture
Theatre. Conductor: Stanley J.
Miles.
4.30-5.0. WOMEN'S HALF HOUR.
5.0-6.0. CHILDREN'S CORNER
6.30-7.0.—H. H. Pear, M.A., B.Sc.,
What is Psychology?—(5) Can Human
Nature be Altered?
7.0-12.0. Programme S.B. from London.

5NO NEWCASTLE. 400 M.

3.45-5.15. Martin Henderson, Solo Concertina.
Tom Danks (Tenor). Jack Mackintosh
(Vocal).
5.15-6.0. CHILDREN'S CORNER
6.0-6.30. School-Hour Hour. Annie Shaw,
Solo Concertina.
7.0.—WEATHER FORECAST and NEWS
S.B. from London.
Mr. HARTLEY WITHERS. S.B. from
London. Local News.

French Operetta.

THE STATION ORCHESTRA
Conductor: EDWARD CLARK
JENNY JONES (Soprano).
GEORGE TINDLE (Baritone).

7.35. Orchestra.
Selection, "Les Cloches de Corneville"
Planquette

7.45. Soprano Solos,
"With Careless Eye" ("La Poupée")
"I Can Dance"
Audran

7.35. Orchestra.
"Mamzelle Nitouche"
George Tindle.
Selection Songs

8.15. Orchestra
Josephine vendue par ses sœurs" Roger
George Tindle
Selection Songs

8.40. Orchestra
"The Merry Cricket" ("La Cigale")
Audran

8.50. Soprano Solos
"Fly Little Needle" ("Les Noces d'
matte")
"The Merry Cricket" ("La Cigale")
Audran

9.0-9.30. CAROLS
by the NEWCASTLE and GATESHEAD
CHORAL UNION

10.30-12.0.—Programme S.B. from London

2BD ABERDEEN. 495 M.

3.30-5.0. Irish Afternoon: The W. J. O'Connell
Band.
Fennell's Tenor

5.30-6.0. CHILDREN'S CORNER. A visit
from Father Christmas.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. HARTLEY WITHERS. S.B. from
London. Local News.

Special Popular Night.

AT THE PICTURE THEATRE
"The Canny Scot" by H. J. Dent
Mrs. SHAND'S DANCE ORCHESTRA
"SOBAD THE SAILOR" (Pantomime)

7.30. Dance Orchestra.
"The Canny Scot" by H. J. Dent
"The Canny Scot" by H. J. Dent
"The Canny Scot" by H. J. Dent

7.45. Reginald Whitehead.
"A Chinking Toast"
"Four Jolly Sailors"
"The Canny Scot" by H. J. Dent

8.0. "SOBAD THE SAILOR"
Written and Arranged for Broadcast by
W. A. MANNERS, B.A.
Lyrics by A. P. HYSLOP

9.0. Alice M. Fettes.
"The Bluebells of Scotland" Jordan (34)
"Cammy Thru' the Rye" Traditional (34)

9.30. "The Bluebells of Scotland" Jordan (34)
"Cammy Thru' the Rye" Traditional (34)
"The Bluebells of Scotland" Jordan (34)

9.0. "The Bluebells of Scotland" Jordan (34)
"Cammy Thru' the Rye" Traditional (34)
"The Bluebells of Scotland" Jordan (34)

9.30. WEATHER FORECAST and NEWS
S.B. from London.
Royal Horticultural Society Task S.B.
from London.

Mr. DOUGLAS KENNEDY S.B. from
London. Local News.

10.5. Orchestra.
Eightsome Reel
Reel o' Tallies
arr. Kerr

10.15. Reginald Whitehead.
"Bonnie Dundee"
"Down Among the Dead Men"
"I am a Rover"
Mendelssohn

10.30. Alice M. Fettes.
"Ye Banks and Braes"
"Robin Adair"
Traditional (34)

10.40. Orchestra.
Strathspeys
Reels
arr. Kerr

11.0.—Programme S.B. from London
12.0.—Close down

5SC GLASGOW. 420 M.

3.30-5.0.—Popular Programme: The Wireless
Quartet. J. H. N. Craig (Harmonist).
Afternoon Topics.

5.0-6.0.—CHILDREN'S CORNER
6.0-6.5.—Weather Forecast for Farmers.
7.0-12.0.—Programme S.B. from London.

A number against a musical item indicates the number
of its publisher. A key list of publishers will be found on
page 619.

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WIRELESS PROGRAMME—THURSDAY (Dec. 25th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2LO LONDON. 385 M.
7.0. **Sir Hall Gaine** will broadcast.

A DREAM OF CHRISTMAS DAY.
S.B. to all Stations.

A Light Orchestral Programme
by the Orchestra.

"R" to all Stations except Aberdeen
GWLADYS NAISH (Soprano)
JOHNIE BAKER (Baritone)
VABEL FRANK (Entertainer)
NELSON JACKSON (Entertainer)
THE WIRELESS CHRISTMAS ORCHESTRA

Conducted by **DAN GODFREY**, Junr
The Orchestra

March, "Stars and Stripes" *Sounds*
Waltz, "Jolly Comrades" *Volstead*
Gwladys Nash

Song *Hishop*
"Romeo and Juliet" *Gounod*

8.0. George Baker
Reads "Monsieur Beaucaire"

Four Jolly Reformers "Princess of Wales"

The Orchestra
A Christmas Eve at Cambridge Town
(Chorus performance)
Musical Program

A Musical Program

8.30. The Orchestra.
Funeral March of a Banana *Chagnell*
Soprano *Alford*
Gwladys Nash.

March Wind *Majorie Ward*
"Valse Cantabile" *Van der*

8.45. Nelson Jackson.
In Items from his Repertory.

9.15. The Orchestra.
Waltz *Byrd*
Pavane *Chopin*
March *Chopin*
Musical Program

"R" to all Stations except Aberdeen
A Musical Program

"There's Another Little Girl"
The Floral Dance *Knee Moss*
The Orchestra

10.0. TIME SIGNAL FROM GREENWICH
WEATHER FORECAST
GENERAL NEWS BULLETIN
S.B. to all Stations.

Local News.
10.15. THE SAVOY ORPHEANS and SAVOY
HAVANA HANDS and SELMA FOUR,
relayed from the Savoy Hotel London.
S.B. to all Stations.

12.0. Close down.

5TT BIRMINGHAM. 475 M.
7.0-12.0. Programme S.B. from London

6BM BOURNEMOUTH. 385 M.
7.0-12.0. Programme S.B. from London

5WA GARDIFF. 351 M.
7.0-12.0. Programme S.B. from London

2ZY MANCHESTER. 375 M.
7.0-12.0. Programme S.B. from London

5NO NEWCASTLE. 480 M.
5.15-6.0. **CHILDREN'S CORNER** A Christmas Party and Tea will be given by the Fairy League and Uncles to 300 children at the Grand Assembly Rooms, Barrack Bridge.

7.0-12.0. Programme S.B. from London

2BD ABERDEEN. 495 M.
3.30-5.0. Dances Afternoon: The Wives Septet. Feminine Topics.

5.30-6.0. **CHILDREN'S CORNER**
6.30-6.45. Boys' Brigade Bulletin: A Christmas Message to the Boys' Brigade

7.0. **Sir Hall Gaine.** *S.B. from London*
7.30. "The Messiah."
(Handel.)

THE ABERDEEN CHORAL UNION
Conductor **GEORGE D. LAMON**
In aid of the Mass House

10.0. WEATHER FORECAST and **NEWS**
S.B. from London.
Local News.

0.15. THE SAVOY BANDS. *S.B. from London.*

12.0. Close down.

5SC GLASGOW. 420 M.
7.0-12.0. Programme S.B. from London

A number against a musical item indicates the agent of its publisher. A list of publishers will be found on page 110

Santa Claus Calling!

A Very Particular Message to all Children.

HALL! Hullo! The North Pole calling every British child. Whether he dwells 'twixt Britain's shores or o'er the ocean wild. Whether he lives in Birmingham, Newcastle, Isle of Man Or goes to bed in Finsbury, Belfast, or far Japan, Whether his school's in Ottawa, or on the banks of Trent, In Cape Town, or Johannesburg, or the far Antipodes In fact, if he's "Amurrican," and lives in U.S.A. I've got a bit of news for him, a "few kum" *to say*
So all you subjects of King George, and of the President, Just listen to this welcome news which Santa Claus has sent!

Dear Santa Claus desires me to say, on his behalf, That he has gonorrheumatax in the left knee and right calf! A touch of the lumbago in the middle of his back, And, once or twice, while hunting seals, has heard his backbone crack! He also says he's getting old—he doesn't know himself! Exactly what his age may be—but he's not on the shelf! He still can crack his whip and drive his reindeer o'er the snow, And nothing in the world can stop him once he's on the "go"; Great icebergs try to block his path, but Santa doesn't mind, And on he drives, o'er sea and land, his beard blown in the wind, But, should he feel a little hull, he draws his red cloak tight, And takes a nip of peppermint, and just a little L.T.O.

Of nicely roasted turkey just as you or I might do And perhaps a bit of Pulling, and a small round pie or two And then, refreshed, and warmed as well he hastens on his way For he must put a circle round the earth ere Christmas Day

I assure I need not mention that he's loaded up with toys For nice, good-tempered maidens, and nice obedient boys, There's everything that you could think or dream of in his sack. And he intends to empty it before he journeys back

No, if you don't put pussy's tail, say "Shan't!" and "Wunt!" and "Pig!" I think he'll call at your house, unless you've grown too big

He learns by Whiskers every day, how all kids behave. And I'm afraid, for one or two, he'll be a narrow shave.

Don't jump to the conclusion that it's you, but careful be You don't smack little sister, or eat jam on the QT

Or whine and whimper 'cause you've got to go to bed at six Or stamp, and scream like anything, when Ma puts by your bricks.

I don't suppose you ever do such naughty things, of course And never push your sister Susan off her rocking-horse

And she would never—some girls do—give you an awful crack Right on the top of your poor head when another turns her back,

But, perhaps you don't like lessons and, although you're pretty big, You do not know twice two are four or I spells "dig," And, though dear Santa Claus is kind, you kind as kind can be, He likes his boys and girls at least to know their A.B.C.

Well, now you know what he expects from all his boys and girls, Whether their hair is bobbed or cropped, or pigtails or in curls, Whether their noses are put on quite straight or turned up—so, Or whether their names are Betty, Jane, Matilda, Jack, or Joe, And I do hope you'll keep an eye on every tiny fan! And when a whine, or smack, or kick is coming cry out "Halt!" And "Who goes there?" "An Enemy?" Well, get out quickly—run!" Yes, that's the way to cure your faults, the way the battle's won!

But one thing I must mention: Santa Claus drives by the place Where dwells that Boy who will not wash his dirty hands and face, And where that little girl reads who cannot sew a stitch, And does not know her "pearl and plain," and can't tell which from which! But, on the whole, I've little doubt that Santa Claus will call. On all the Children "listening"—I hope s, one and all, And I am sure he'll not forget the children who are sick, But, should you hear of any such, please tell him mighty quick! A letter sent to "2LO," North Pole, will often do As well as frequent messages to Santa up the Flue! A.G.C.

WIRELESS PROGRAMME—FRIDAY (Dec. 26th.)

The letters "S.B." printed at the end of a programme signify a simultaneous broadcast from the wireless stations.

5NO NEWCASTLE. 400 M.

3.45-5.15.—L. A. Nicholson (Solo Violin)
Kathleen Hanks (Solo Clarinet). Margaret
McQueen on "Mary Blonnie." E. B.
Apponyard (Solo Pianoforte).

5.15-6.0.—CHILDREN'S CORNER

6.40-6.55.—Ministry of Agriculture Bulletin
S.B. from London.

7.0. WEATHER FORECAST and NEWS

PERCY HOLES. S.B. from London
Local News.

Revue.

THE STATION ORCHESTRA
Conductor EDWARD CLARK
DORIS MILLER (Soprano).
HELENA CECILE (Entertainer).
WILLIAM TAYLOR (Baritone).

7.30. Orchestra.

The Punch Bowl "Norman O'Neil"

7.40. Doris Miller

I'm Running Wild "Harrington Club"

A Kiss in the Dark "Herbert"

California "A. J. Smith"

7.50. Helena Cecile

In Selections from her Repertoire

8.0. William Taylor

The Music Box "Irving Berlin"

8.10. W. J. Taylor

My Mito "Howard T. Allen"

George Washington "L. A. Nicholson"

Any Old Night "Jerome Kern"

8.20. Helena Cecile

In further Selections from her Repertoire

8.30. Doris Miller

Oh, Baby "Walter Donaldson"

It Had to Be You "Isidor Jones"

W. J. Taylor "Simpson"

Mary? "Stephen Johnson"

8.40. W. J. Taylor

The Only Way "Paul Robeson"

Every Day "William L. Daly"

The Winning Road "Gilbert Sullivan"

8.50. Orchestra

"Stop Flirting" George Gershwin

What other Stations are doing

9.10. WEATHER FORECAST and NEWS. S.B. from London

Mr. W. PETT RIDGE. S.B. from London

Local News.

Announcement by Station Director

of next week's chart events.

10.0. THE SAVOY BANDS. S.B. from London

12.0. Close down.

2BD ABERDEEN. 495 M.

10.5.0. Light Popular Programme

The Wireless Report. George

S. Walsh (Baritone). Female

Topics.

11.15-0.0.—CHILDREN'S CORNER

Auntie Dodo in "Bird Songs."

6.40-6.55.—Ministry of Agriculture

Bulletin. S.B. from London.

8.0. WEATHER FORECAST and

NEWS. S.B. from London

PERCY HOLES. S.B. from

London.

Local News.

Vocal Night.

THE PERTH

MADRIGAL SOCIETY

Conductor, DAVID T. YACAMINI

7.30. Part Songs—

"The Flowers of the Forest"

arr. Hutely (25)

The Angels
I Loved a Lass "Elgar (11)
I Loved a Lass "Elgar (11)
Made val. "All features New Arr. Merry
Winged "Helm (11)

7.50. CATHIE CAMPBELL (Soprano).

Selected Song

8.0. Part Song

8.10. Part Song

8.20. Part Song

8.30. Part Song

8.40. Part Song

8.50. Part Song

9.0. Part Song

9.10. Part Song

9.20. Part Song

9.30. Part Song

9.40. Part Song

9.50. Part Song

10.0. Part Song

10.10. Part Song

10.20. Part Song

10.30. Part Song

10.40. Part Song

10.50. Part Song

11.0. Part Song

11.10. Part Song

11.20. Part Song

11.30. Part Song

11.40. Part Song

11.50. Part Song

12.0. Part Song

12.10. Part Song

12.20. Part Song

12.30. Part Song

12.40. Part Song

12.50. Part Song

1.0. Part Song

1.10. Part Song

1.20. Part Song

1.30. Part Song

1.40. Part Song

1.50. Part Song

2.0. Part Song

2.10. Part Song

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6.50. Part Song

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7.50. Part Song

8.0. Part Song

8.10. Part Song

8.20. Part Song

8.30. Part Song

8.40. Part Song

8.50. Part Song

9.0. Part Song

9.10.—Part Songs—
"Banco Banco" ... arr. John Collier (14)
"The Old's Awa" ... arr. R. H. Baker (12)
"Scots Wha Hae" ... arr. R. H. Baker (12)

9.30.—WEATHER FORECAST and NEWS

S.B. from London.

Mr. W. PETT RIDGE. S.B. from London

Local News.

10.0. THE SAVOY BANDS. S.B. from London

12.0.—Close down.

5SC GLASGOW. 429 M.

3.30-5.0.—Popular Afternoon: The Women

Quartet. Mary Fether (Soprano). After

noon Topics.

5.15-6.0.—CHILDREN'S CORNER: "Old

Parables" from Jerusalem

6.0-6.5. Weather Forecast for Farmers

6.10-6.55.—Ministry of Agriculture Bulletin

S.B. from London.

7.0.—WEATHER FORECAST and NEWS

S.B. from London

PERCY HOLES. S.B. from London

Local News.

THE STATION ORCHESTRA

Conducted by

HERBERT A. CARRIERS

Vocal Numbers and Choruses by

LANIER SEYMOUR (Tenor)

7.30. Orchestra

Eighty-two Reel: Fox trot

"Whistle" (10). One-step, "The

Fish" (11). Waltz, "Three of a

Kind" (12). Fox trot, "Granny's Song at Two" (13).

(14). Novelty, "The Clock

Playing" (15). Petronella W.

"Heather Bells" (16). Fox

"Kitten on the Key

One-step, "All Scotch

Fox trot, "Down on the Floor

(17). Fox trot, "The

"Mountain Dew

"Wass Blues" (18). Waltz, Sax

ophone Solo, "Sleep" (19).

One-step, "Mr. Gallagher and

Shawn" (20). Fox trot,

"The Tangle" (21).

Pease, The Tangle (22).

One-step, "Why Does it Hurt

me?" (23). Fox trot, "The

Keep Your Tail Up" (24). I

trot, "Felix Kept on Walking

(25). Waltz, "Honeycomb" (26).

(27). One-step, "We'll

Put the Water on the Top" (28).

Two-step, "It Ain't

Gonna Rain No More" (29).

March, "Rock-a-Bye, My Baby

(30). One-step, "Honey

"Sweet" (31). Fox trot, "The

"Sweet" (32).

9.30.—WEATHER FORECAST

NEWS. S.B. from London

Mr. W. PETT RIDGE. S.B.

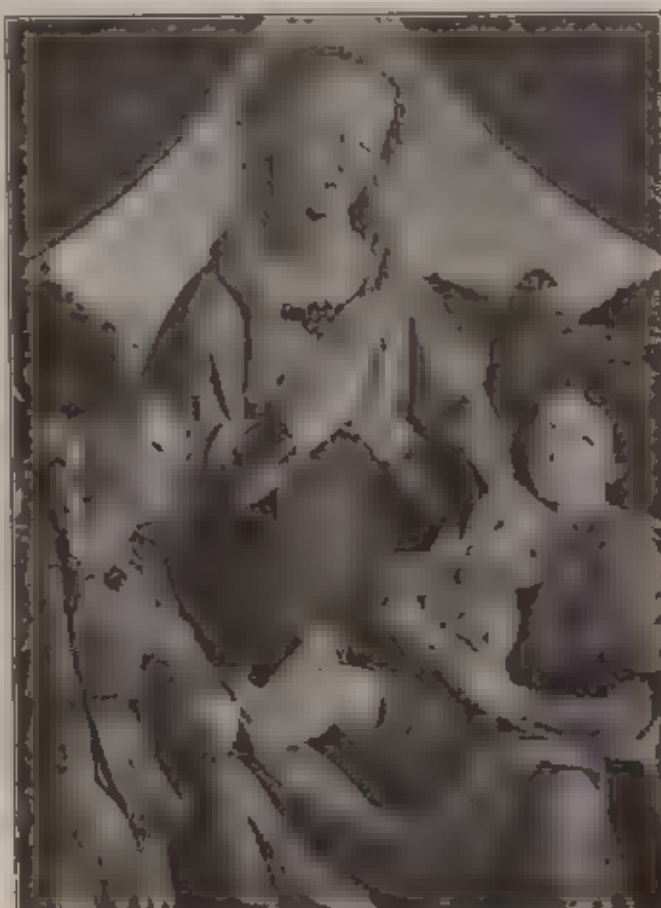
London.

Local News.

10.0. THE SAVOY BANDS

from London.

12.0.—Close down.



MADONNA AND CHILD WITH ANGELS
(School of Verrocchio.)

This picture is among those to be described by Mr. Stewart Dick in his talk from London on "The Nation's Pictures," on Monday, December 22nd.

A number of stations a musical theme indicate the name of its publisher. A key list of publishers will be found on page 616.

WIRELESS PROGRAMME—SATURDAY (Dec. 27th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

4.0-4.30 The Wireless Orchestra. A Concert. Capt. Lady Alexander interviewed at the London Studio by Jane Harrington.

4.30-6.30—(H. L. L. & Co.)
"Hansel and Gretel."

A Fairy Opera in Three Acts by E. Hummel.

Patel (a Broom Maker),
FREDERIC COLLIER

Gertie (his Wife), BOBBY TILFORD

Maugel (their Child), MAY HLYTH

Gretel (the Witch, who eats children),
BOBBY TILFORD

Bandman (the Sleep Fairy),
SYBIL MASON

Dowman (the Dawn Fairy),
VIVIAN CHATTERTON

First Act: Home
Second Act: The Forest
Third Act: The Witch's House.

THE WIRELESS ORCHESTRA,
Conducted by L. STANTON JEFFERIES

6.40-6.55.—Mr. ALLEN S. WALKER, ³ Priory,
of St. Bartholomew, Smithfield (XII)
Century.

7.0.—TIV SIGNAL FROM B.G. BEN
WEATHER FORECAST and 181
GENERAL NEWS BULLETIN, S.B.
to all stations.

Capt. H. G. MANSFIELD, M.C., F.R.G.S.,
late of the Royal North West Mounted
Police, "A Prairie Policeman's Best"
S.B. to Cardiff
Local News.

7.30. "THE ROOSTERS"
Present
An Almost New and Certainly Original
Pastorale
"OLD MOTHER TWO SHOES" by
"DICK RIDING HOOD AND HIS
CLOUSE"
In Four Un-Seen
S.B. to other Stations

Book and Lyrics by WILLIAM MACK and
PERCY MERRIMAN
Music Composed by DAN GODFREY,
STANFORD ROBINSON, and
GEORGE WESTERN.

THE WIRELESS ORCHESTRA
Conducted by DAN GODFREY, Junr.

The Roosters" comprise,
ARTHUR MACKNESS (Tenor)
ST. TIMUS HUNT (Baritone)
PERCY MERRIMAN (Entertainer)
WILLIAM MACK (Humorous Entertainer)
GEORGE WESTERN (Pianist and Entertainer).

Un-Seen 1. A Woodland Glade (Very
Green)

Un-Seen 2. An Enchanted Island (It
is to be with a Sound (The Tempest))

Un-Seen 3. The Kitchen (Motif: "Why
Forget Food at Christmas?")

Un-Seen 4. The Procession

No effort has been spared to make the
scenery as adequate as possible, although
authoritative photographs cannot be
supplied to listeners. Gorgeous costumes
have been designed by Blanche Pitt
Tupp. Nurses, interruptions and general
effects by Holman's Illuminations. The
order by Jove overruling us by Accident.
In order that the whole activity of the
amazing production may be thoroughly
grasped by the listener, he is on the

to have by
with a program
and all the current directories, together
"The Radio Times dated February
92
In the

9.30 TIME SIGNAL FROM GREENWICH
WEATHER FORECAST and 251
GENERAL NEWS BULLETIN
S.B. to all stations

M. R. TOSSWILL, "Rugger"
"New Zealand." S.B. to all
Local News

10.0 THE SAVOY ORPHANS and SAVOY
HAVANA BANDS, and ST. LMA KORB
relayed from the Savoy Hotel, London
S.B. to all stations

12.0. Close down

5IT BIRMINGHAM. 475 M.

2.30-4.30 The Station Pianoforte Quintet

6.0-6.30. WOMEN'S CORNER. A Novel
France, "Christmas Shopping" Some Re-
flections and a Moral

6.30-6.45. CHILDREN'S CORNER. Audie
Pat and a special Christmas Adventure
with Snooks

6.45-7.0. "Teens' Corner" Uncle Pat in a
Recital of Favorite Songs.

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Mr. H. EVANS (Wales International and
Oxford and Cambridge Inter-Varsity
Referee) Rugby Football
Local News.

7.30. Choral Concert.
"THE MESSIAH"
(Handel) (1.)
Relayed from the Drill Hall,
Wolverhampton.
CECILIE JOHNSON (Soprano).
DOROTHY CLARK (Contralto).
HAROLD WILLIAMS (Bass)
and
JOHN COATES (Tenor).

KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Curwen, J., and Sons, Ltd.
3. Herman Danawaka Music Publishing Co.
4. Elkan and Co., Ltd.
5. Lanch and Sons.
6. Pearson, B., and Co.
7. Francis, Day and Hunter
8. Larway, J. H.
9. Lawrence Wright Music Co.
10. Cecil Lennex and Co.
11. Novello and Co., Ltd.
12. Phillips and Page.
13. Reynolds and Co.
14. Stainer and Bell, Ltd.
15. W. J. Joseph, Ltd.
16. Cavendish Music Co.
17. The Anglo-French Music Company, Ltd.
18. Egan, Sutherland and Co., Ltd.
19. Dux Ltd.
20. W. Foston and Co. Ltd.
21. Warren and Phipps.
22. Recourt and Wals.
23. West's, Ltd.
24. Forsyth Bros. Ltd.
25. J. J. Joseph, Ltd.
26. L. J. Joseph, Ltd.
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70. L. J. Joseph, Ltd.

THE STATION SYMPHONY ORCHESTRA THE WOLFE HAMPTON MUSICAL SOCIETY

Conducted by JOSEPH LEWIS

7.30 WEATHER FORECAST and NEWS
S.B. from London

Major L. R. TOSSWILL, S.B. from London

Local News and Football Review

1.0. THE SAVOY BANDS, S.B. from
London

12.0. Close down

6BM BOURNEMOUTH. 385 M.

6.45-7.0. The Wireless Orchestra. Conducted
by Capt. W. A. Featherstone.
Journé Reveliers. Sidney W. (Tenor).
Ernest Early (Baritone). W. A. (Soprano).
Annie Hatchard (Contralto).
Nellie Widdows at the Piano

7.0. CHILDREN'S CORNER. Music
Tales by Uncle Frank

7.0. WEATHER FORECAST and NEWS
S.B. from London

Mr. G. B. RICHARDSON, "An
imaginary Conversation with Du Barry"
Local News.

7.30-12.0.—Programme S.B. from London

5WA CARDIFF. 351 M.

3.0-4.0. Falkman and his Orchestra, relayed
from the Capital Cinema

4.45-5.15.—"SWA'S" "FIVE O'CLOCK"
Talks to Women

5.15-6.0. CHILDREN'S CORNER

6.40-6.55.—Mr. H. Kendrick, "All About the
Flying Home."

7.0-12.0.—Programme S.B. from London

2ZY MANCHESTER. 375 M.

3.30-4.0. Music relayed from the Oxford
Picture Theatre: Conductor—R. Spurgin

4.0-6.0. CHILDREN'S CORNER. Fun and
Fairy Tales.

7.0. WEATHER FORECAST and NEWS
S.B. from London.

Mr. F. STACEY LINTOTT, on "Sport."
Local News.

7.30-12.0.—Programme S.B. from London

5NO NEWCASTLE. 400 M.

6.45-7.0. The Station Sextet. Conductor—
Edward Clark, J. Wilson Beveridge
(Tenor). Miss Eaten on "Jesu, Joy
now" with Recitations.

7.15-8.0. CHILDREN'S CORNER

8.0-8.30. "Scholar's Hat Hour: J. J. Todd
R. S. "Christmas Customs

8.35-8.50.—Farmers' Corner

7.0. WEATHER FORECAST and NEWS
S.B. from London.

Mr. JOHN KENNEDY, on "Association
of..."
Local News

THE STATION ORCHESTRA
Conductor—EDWARD CLARK

OLLY OAKLEY (Solo Harp) and
L. J. Joseph

ARTHUR ACKERMAN and JENNY
WYNNE (Duet)

7.30. Orchestra
"The Pearl Fishers" by
Arthur Ackerman and Jenny Wynne

On English Songs and Folk Lore Duets
Miss Oakley and John J.

In a Harp and Musical Interlude,
"Bango Soli"

Songs at the Piano
Duets and
Choral Impassions

(Continued on facing page.)

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
this page.

Saturday's Programme.

(Continued from the facing page.)

- 8.10. Orchestra.
Selection, "The Last Waltz" J. O. Strauss.
8.20. Arthur Aschmann and Jimmy Wynne.
8.35. Olly Oakley and John Jackson.
8.50. Orchestra.
Selection, "Fats all Feed Tins"
9.0. TELLEY'S DANCE ORCHESTRA.
Dance from the
Grand Assembly Rooms, Barmen Bridge.
9.30-12.0.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

- 3.30-5.0.—Lullaby Programme: The Wireless
Soprano, Nellie Ledingham (Muzak
Soprano), Fenna and Topsy.
5.30-6.0.—CHILDREN'S CORNER: Choruses
by the Ladies.
6.40-7.0.—This Week's Interesting Answer
to the Question—What December 24th,
is—
(Prepared by John Spence Kirkland.)
7.0.—WEATHER FORECAST and NEWS.
8.15. Mr. G. R. HARVEY, M.A., Reading of
Poetry of the Day
Local News.

Scottish Evening.

- 7.30. THE WIRELESS ORCHESTRA.
P. R. T. and J. V. Thompson.
7.45. JESSIE LIVINGSTONE (Soprano).
From Macmillan's "Lament" ... (25)
"Says Best Song" ... (25)
"Think On Me" ... (25)
8.0. Orchestra.
Selection, "The Thistle" ... (25)
8.15. "THE MANSIE 'PHONE"
A One Act Comedy in Scots by J. M. Smith.
The Rev. Donald G. G. (Minister of
Wharfedale) ... G. R. HARVEY
Janet Armstrong (the Housekeeper)
CHRISTINE CROWE
Dorothy ... (25)
W. ... (25)
Woolton Webster (Village Joiner)
A. M. SHINNIE
Scrutton of Grayham (a Farmer)
MALCOLM GOREON
Dirty Davie (a Visitor)
DAISY MONCK
Moggy (the Market Man)
EDITH BRUCE
The Scene is laid in North East Scotland.
Arranged for Broadcast by
A. M. SHINNIE.

- 9.0. Overture, "The Lullaby"
Weaving the ... (25)
Turn Ye to Me ... (25)
Overture, "Roderick Dhu"
9.30-12.0.—Programme S.B. from London.

GLASGOW. 420 M.

- 8.10-8.15.—The Wireless Quartet, Jupiter Mars
8.15-8.20.—CHILDREN'S CORNER.
Operetta for Small Children. "The
Minors," Played by Members of "S.C.S."
No. 10 Circle.
7.0. WEATHER FORECAST and NEWS
S.B. from London.
Glasgow Radio Society Talk.
Local News.
9.30-12.0.—Programme S.B. from London.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 62.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BACH'S "CHRISTMAS ORATORIO."
MANCHESTER, SUNDAY.

NOT only is Bach's *Christmas Oratorio* one of the most beautiful works of music in existence, it is unique as being the only extended choral work written expressly for Christmas.

The individual Movements may be broadly classified thus:

- (1) *Free Choruses*, generally accompanied by a fairly large Orchestra.
- (2) *Chorales*, generally set in the style of a hymn, and having their voice parts doubled orchestrally. (For further remarks on the "Chorale," "Recitative," and "Continuo" see last week's description of a Bach Cantata *Sleepers, Wake!*)
- (3) *Recitatives* (accompanied by "Continuo," sometimes with Strings or one or two solo instruments).
- (4) *Free Solos, Duets, etc.*

PART I.

1. CHORUS, *Christians be joyful*. The Orchestra consists of three Trumpets, Kettle drums, two Flutes, two Oboes, Strings, and Continuo.

2. RECITATIVE, Alto, *See now the Bridegroom*. In addition to the Continuo, two Oboes and Amore are used. (The Oboe d'Amore is a sort of Mezzo-Soprano Oboe. It is prominent throughout this work.)

3. SOLO, Alto, *Prepare thyself, Zion*.
4. CHORALE, *How shall I fly meet Thee?* The tone is well known in English churches. One hymn to which it is often sung is *U sacred heart, sore wounded*.

5. SOLO, Bass, *Mighty Lord*. This is one of the most invigorating songs in existence.
6. CHORALE, *At dawned Jesus*.

PART II.

7. SYMPHONY. This is a beautiful orchestral picture of the "shepherds abiding in the fields." Flutes and Strings alternate with the Oboes and two Oboes da Caccia (one of which is an English, or Alto Oboe).

8. RECITATIVE, The EVANGELIST, *And here comes the babe*.
9. RECITATIVE, The EVANGELIST, *And he Angel said to them and the Angel (Soprano), Be not afraid*.

10. RECITATIVE, Bass, *What God to Abraham revealed*.
11. SOLO, Tenor, *Hail, ye shepherds*. A solo Flute is here prominent.

12. SOLO, Alto, *Sleeper beloved*.
13. RECITATIVE, The EVANGELIST, *And suddenly there was with the Angel a multitude*.

PART III.

14. DIET, Soprano and Bass, *Lord, Thy mercy ... comfort us*.
15. RECITATIVE, Alto, *Yea, yea, my heart will keep and power*.

16. CHORALE, *Thou with tender care I'll*.
17. RECITATIVE, The EVANGELIST, *And the shepherds returned*.

18. CHORALE, *Rejoice and sing*.
PART IV.

19. CHORUS, *Come and thank Him*. Two Basses are heard for the first time.
20. DIET, Soprano and Bass, *Immortal*.

21. SOLO, Tenor, *'Tis then I would be praising ever*.
22. CHORALE, *Jesus, Who didst ever guide us*. This is a more elaborate Chorale setting.

PART V.

23. CHORUS, *Glorify be to God*. This is a fine, vigorous chorus, but the Orchestra is small.
24. SOLO, Bass, *O Lord, my darkened heart enlighten*.

25. RECITATIVE, Alto, *My Lord is King*.

26. CHORALE, *Thou proud heart within us swelling*. The tune of this should be familiar.

PART VI.

27. RECITATIVE, The EVANGELIST, *Then Herod raised the wise men, and HEROD (Bass), Go your way, and enquire*.

28. RECITATIVE, Soprano, *Thou Traitor*.
29. SOLO, Soprano, *Fought against the power*.

30. CHORALE, *Now vengeance both begun taken*. On all the face of man.
This is a massive Chorus, the Choral tune is the familiar one used as the first of all (No. 4).

HUMPERDINCK'S "HANSEL AND GRETEL."

(LONDON, MONDAY EVENING.—S.B. to all Stations. Also Saturday Afternoon.)

Hänsel and Gretel is a delightful German Fairy Tale Opera, it is, of course, always popular with the children.

The "action" should be followed without difficulty, from the following description.

ACT I.

SCENE 1, *At Home*. In a poor room the boy HANSEL (Mezzo-Soprano) and his sister GRETEL (Soprano) are (despite the pangs of hunger) seen singing and playing.

SCENE 2, *When the sun is at its height*, as comes their MOTHER (Contralto)—Sudden quiet! She sends the children for vegetables, their work, and in her anger accidentally overturns the jug of milk which was to have provided the family supper.

Wearied and distracted, she drives the children out to gather wild strawberries, and, with a prayer for help, drops asleep, exhausted.

SCENE 3, *A gay song is heard*, and there enters the FATHER (Baritone). He has at last sold the broom he had made, and brought provisions in plenty.

When he learns that the children have gone into the forest, he is alarmed. He sings an eerie song of a "gobbling goblin."

With a cry, the Mother rushes out of the door to save her children.

ACT II.

SCENE 1, *The Forest, Sunset*. The children are in the forest, gathering strawberries and wild roses. As darkness falls, they take fright.

SCENE 2, *The SAWMILL* (Soprano) comes and strews sand in their eyes, singing his song. Half asleep, they sing their evening prayer. They fall asleep in one another's arms. Little darkness has taken.

SCENE 3, *A Scene without Words*. A light shines through the mist, which rolls together into a staircase, down which ANGELS descend. They group around the children, and move in a stately dance. The Curtain falls.

ACT III.

SCENE 1, *Down*. The DREAMER (Soprano) comes, singing *I'm up with early dawn*. The children wake.

SCENES 2 & 3. As the mist finally clears, they find themselves in the hands of the WITCH (Mezzo-Soprano): who in these scenes shows Hänsel in her cage (to fatten him for eating) and transfixes Gretel, but is eventually pushed into her own oven by the children.

The oven flares up, then crashes to the ground. Sparks are broken, and "gingerbread children" are scattered into the air.

SCENE 4. General dance and song of all the children. The Father's "Tra-la-lä" is heard, and he and their Mother appear.

LAST SCENE. One after another expresses joy, then all solemnly sing:

"When past bearing is our grief
Then 'tis Heaven will send relief."

CURTAIN.

THE NEW HOBBY.

Miss Lillah McCarthy Describes the Pleasures
and Benefits of Scientific Mind-Training.



First-class one hour.
MISS LILLAH MCCARTHY
(Lady Kettle).

HUNDREDS of readers are spending delightful (and profitable) half-hours at the present time with the "Little Grey Books" issued by the Pelman Institute. Pelmanism, in fact, has become the New Hobby of everyone who has taken it up, is amazed at its simplicity, its fascinating character, and the wonderful results it produces. It is an ideal Evening or Spare-time study and a perfect Mental Recreation.

What Miss Lillah McCarthy says.

"Pelmanism," says the famous actress, Miss Lillah McCarthy, "is now my Sunday recreation. After this pleasant exercise I feel braced up, ready for my week's work, and sure that I shall be able to do my best."

"That is the secret I have learnt from Pelmanism: it makes you do your best; and moreover, it makes your best better than you thought it possible to be. I am now a Pelman enthusiast, and am prescribing my remedy wherever and whenever I encounter a friend who would be better for it—there are many who would."

A Most Absorbing Game.

"And," she adds, "Pelmanism is a most absorbing game, and one which each player can learn for himself or herself. A moment one may take up the 'Little Grey Books' and enjoy real mental recreation—to employ that word in its proper sense."

"Surely, when pleasure and instruction can be combined—when in acquiring knowledge which will stand us in good stead throughout our lives, we can also find the most intense enjoyment in its study—a double purpose is served."

"But, in my experience, Pelmanism does more than educate in the ordinary sense of the term."

"It recreates the mind, fills one with a new energy for work, stimulates one to a greater determination of will-power, and increases the capacity for concentration."

The "Little Grey Books."

The "Little Grey Books," twelve in number, which, together with the exercises and examination papers, constitute the famous Pelman Course, are extremely interesting from the first page to the last.

The very first book grips your attention and as you continue the Course the deeper becomes your interest and the more efficient becomes your mind. Each book in turn prepares you for the next and the exercises become more and more absorbing as the Course proceeds.

These exercises have been carefully devised and selected by expert psychologists, and are in themselves a delight to those who practise them. Not only do you take a

delight in practising these exercises, but you experience at the same time the deep gratification of knowing that your mind is rapidly becoming more efficient!

"The Perfect Feel of a 'Fourer.'"

Just as a cricketer experiences an intense feeling of gratification when at last, as the result of skilful coaching, he is able, with the minimum of effort, to crack the ball to the boundary, so you, after practising Pelmanism for a few months, feel the same gratification at finding yourself able to do the easily, smartly, and efficiently, which formerly were beyond your powers.

There is perhaps no sensation quite equal to the feeling of perfect mental mastery and intellectual fitness developed by Pelmanism. With your mind working accurately, clearly, and rapidly, and with all your intellectual powers co-ordinated, and acting under the full control of your will, work becomes a pleasure because you know you are doing it well, doing it, too, with plenty of time to spare. You are the master of your surroundings and of your work.

All this Pelmanism helps you to do and to be, and by the time you have finished the Course, you will have secured a complete mastery of the science of mental training, which you will then be able to apply immediately for your own personal advantage.

By means of this system you can quickly and permanently eliminate all such weaknesses and failings as

- | | |
|-----------------|---------------------|
| —Forgetfulness | —Timidity |
| —Mind-Wandering | —Weakness of Will |
| —Brain Fog | —Lack of System |
| —Indecision | —Indifference |
| —Dullness | —Lack of Initiative |
| —Shyness | —Mental Flurry |

that handicap so many people to day

At the same time, Pelmanism develops such valuable qualities as—

- | | |
|-------------------|--|
| —Concentration | —Directive Ability |
| —Perception | —Forcefulness |
| —Judgment | —Self-Confidence |
| —Initiative | —Self-Control |
| —Will-Power | —Driving Power |
| —Decision | —Tact |
| —Ideation | —Reliability |
| —Resourcefulness | —Self-mastery |
| —Organising Power | —Rightly-directed Energy & A Reliable Memory |

that are indispensable if you wish to achieve success in any sphere of life

Full particulars of the Course (including a free copy of an interesting book entitled "The Efficient Mind") will be sent gratis and post free to everyone who uses the coupon printed below

USE THIS COUPON (OR A POSTCARD) TO-DAY

To THE PELMAN INSTITUTE,

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Sir, Please send me, free of charge or obligation, a copy of "The Efficient Mind" together with full particulars of the Pelman Course and particulars showing how I can enrol on especially convenient terms

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"My salary is now 300 per cent. greater"—

"Can do my sermons better. Have gained confidence in extempore preaching." CLERGY-

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WIRELESS PROGRAMME—BELFAST (Dec. 22nd to Dec. 27th.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

ZBE 435 M.

SPENCER TONE
WILLIE MORRISON (Solo Violin)
THE STATION ORCHESTRA

March: The Merry-go-round

Waltz: The Merry-go-round

Waltz: The Merry-go-round

Waltz: The Merry-go-round

Waltz: The Merry-go-round

Waltz: The Merry-go-round

Waltz: The Merry-go-round

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Waltz: The Merry-go-round

Waltz: The Merry-go-round

Waltz: The Merry-go-round

Waltz: The Merry-go-round

7.30. "Charlie's Christmas Party."

One Reproduction
THE BELFAST RADIO PLAYERS
THE STATION ORCHESTRA

9.30. WEATHER FORECAST and NEWS

S.B. from London

Mr. WILLIAM BEAGRIE, S.B. from

Local News

10.0 THE SAVOY BANDS, S.B. from

Local News

11.0. Close down

WEDNESDAY.

10.5.0. The "ZBE" Trio

10.6.15. CHILDREN'S CORNER

7.0. WEATHER FORECAST and NEWS

S.B. from London

Mr. HARTLEY WITHERS, S.B. from

Local News

7.30. "The Mesmah,"

One Reproduction

RYA KERR, Soloist

CHRISTINA MOORE, Soloist

JOHN VINCENT, Soloist

JAMES HUGHES, Soloist

THE STATION CHORUS

THE STATION ORCHESTRA

Conductor: E. GODFREY BROWN

8.0. BREAKING REPERTORY

THE BELFAST RADIO PLAYERS

9.0. THE STATION MIXED VOICE

OF ARTISTS

Carols: Good King Wenceslas

Carols: Liferen, Lordships, Now to Me

9.30. WEATHER FORECAST and NEWS

S.B. from London

Mr. Douglas KENNEDY, S.B. from

Local News

10.5. THE SAVOY BANDS

LAYTON and JOHNSTONE } S.B. from

WATTS and CAROLAN } London

12.0. Close down

THURSDAY.

NORMAN G. GRADY, Soloist

Mrs. ROONEY, of Belfast

THE STATION ORCHESTRA

8.30. Orchestra

March: "The Boys of Tipperary" *Amers*

Overture: "The Yeomen of the Guard" *Wagner*

Second Act: "The Yeomen of the Guard" *Wagner*

3.58. Norman Grady

Selected

4.8. Orchestra

"Voice of the Bell" *Lucy*

4.15. Mrs. Rooney

4.25. Orchestra

"Dance of the Sugar Plum Fairy" ("Casse

Noisette" Suite) *Tchaikovsky*

4.30. Norman Grady

"The Corporal's Duty" *Squire* (1,

"The Master of the Master" *Philips*

"Here's Health Unto His Majesty" *Lucy*

4.40. Orchestra

Extracerts: "In a Furry Box" *Heath* (4)

4.45. Mrs. Rooney

4.53. Orchestra

Fox trot, "Oh, that Mock-toe Bough" (10)

7.0-12.0. CHILDREN'S CORNER

7.0-12.0. Close down

FRIDAY.

4.0-5.0. The "ZBE" Trio

10.6.15. CHILDREN'S CORNER

7.0. WEATHER FORECAST and NEWS

S.B. from London

PERCY SCHOLLES & B. from London

Local News

WILLIAM ANANDSON (Baritone)

REINALDO DE SOUZA (Solo Violoncello)

THE STATION ORCHESTRA

3.0. Orchestra

March: "The Merry-go-round" *Lucy*

7.15. W. Lums Anderson

Selected Song

8.0. Regional Dohson

8.10. Orchestra

March: "The Merry-go-round" *Lucy*

8.20. W. Lums Anderson

Selected Song

Dance Programme.

8. One-step, "F. Irish Medley" (10); Fox

trot, "Oh, that Mock-toe Bough" (10);

Fox trot, "Fido Followed Felix" (10);

Waltz, "Half past Ten" (7); Waltz,

Waltz of Long Ago (Fox)

Maybe (6); Fox trot, "Fido

Followed Felix" (10); One-step, "The

One-step, "Why Does a Chicken

Cross the Road?" (10); One-

step, "Irish Medley" (9).

9.30. WEATHER FORECAST and NEWS

S.B. from London

Mr. W. PETT RHOKE, S.B. from London

Local News

10.0. THE SAVOY BANDS, S.B. from

London

12.0. Close down

TUESDAY.

MILDRED ROBERTS (Soloist)

THE STATION ORCHESTRA

8.4. Orchestra

March: "The Merry-go-round" *Lucy*

8.10. Soloist: Mildred Roberts

March: "The Merry-go-round" *Lucy*

8.20. Soloist: Mildred Roberts

March: "The Merry-go-round" *Lucy*

8.30. Soloist: Mildred Roberts

March: "The Merry-go-round" *Lucy*

8.40. Soloist: Mildred Roberts

March: "The Merry-go-round" *Lucy*

8.50. Soloist: Mildred Roberts

March: "The Merry-go-round" *Lucy*

9.0. Soloist: Mildred Roberts

March: "The Merry-go-round" *Lucy*

9.10. Soloist: Mildred Roberts

March: "The Merry-go-round" *Lucy*

9.20. Soloist: Mildred Roberts

March: "The Merry-go-round" *Lucy*

9.30. Soloist: Mildred Roberts

March: "The Merry-go-round" *Lucy*

9.40. Soloist: Mildred Roberts

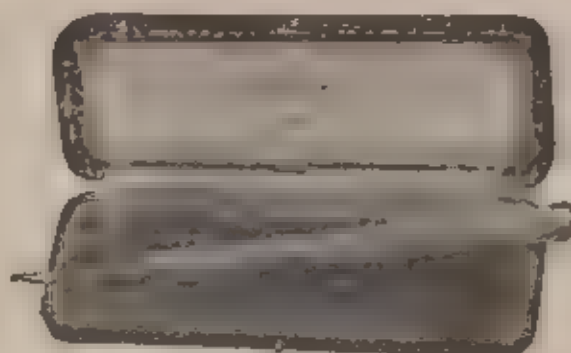
March: "The Merry-go-round" *Lucy*

9.50. Soloist: Mildred Roberts

March: "The Merry-go-round" *Lucy*

A number against a musical term indicates the name of its publisher. A key list of publishers can be found on page 419.

*Your Christmas Present
to —————?*



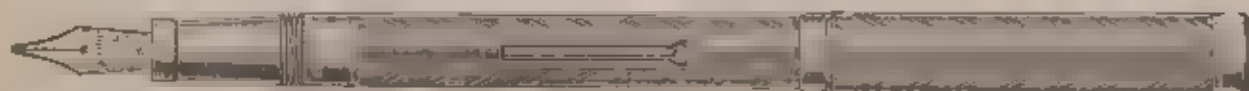
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Then a gold covered "Swan"
complete in handsome case.

Size 2 Self-filling "Swan"
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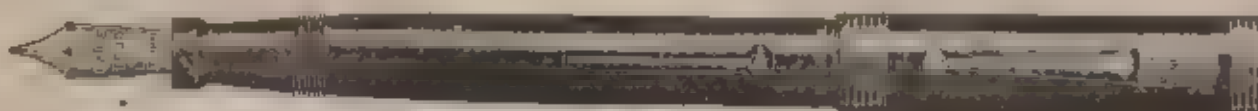
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50/-

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35/-

Or Thirty-two and Six. A Size 2 Self-filling "Swan" with an 18-ct. solid gold band on cap



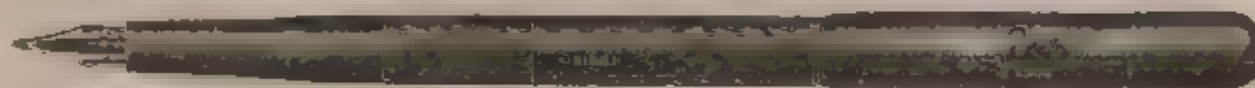
32/6

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10/6

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7/6

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97 Chancery, E.C.2; and at 3 Exchange St., Manchester. Paris, Brussels, Zurich, Barcelona, Sydney and Cape Town.

Listeners' Letters

(Continued from page 594.)

A Question of English.

DEAR SIR,—I wonder why so many of the B.B.C. announcers say the Band are, the Orchestra are, the Trio are, the Choir are going to sing, or play as the case may be. Band, Orchestra, Trio, Choir are all singular, the plurals being Bands, Orchestras, Trios, and choirs. It seems to me that an announcer goes out all over the land, and admittedly is a great educator, it is just as well that what is broadcast should be correct English, as far as possible. Many listeners would think it correct to say are, because it is "said on the wireless." I noticed that the announcer at Cardiff recently had a much more correct way of putting it. He said "the orchestra will now play us" such and such an item. While the announcer complained of it as a very common way of putting it, it should be remarked that the band is not *are* but *is* playing to play.

The Cardiff announcer's announcement is not only more correct, but much more pleasing to the ear.

Yours, etc.
Manchester D. G. T.

The Good Old Times.

DEAR SIR,—In "Official News and Views" you say you may "revive happy memories" of old pantomime favourites of the eighties and nineties. I, for one, and there may be many more, would like to go back to the years '66 and '70. Can you give us an evening of the "good old times" at the Drury Lane, the Edinburgh, under Morris Abrahams, and the Pavilion.

Yours, etc.,
Bristol J. C.

Relaying Foreign Stations

DEAR SIR, May I be allowed to suggest a "relaying experiment"? That is, the relaying of Continental Transmissions from stations such as Petit Paravon, Radio Iberico, Radio Belg. S.B.R., Hae Lure, Stockholm, and so on. All these stations are transmitting on or near the B.B.C. wave band, and therefore, when one of our stations is receiving a "round the stations" programme these Continental stations could be included.

Yours, etc.,
Leamington N. B.

Brighter Radio.

DEAR SIR,—I am an enthusiastic listener, but I must confess that I think that the broadcast programmes should contain more of entertainment and less that is instructive.

When I come home tired after a long day's work I don't want to listen to talks, or News Bulletins. I am then ripe for entertainment, and I only take up the earphones with the idea of being amused.

Among my friends I am considered a bit of a high brow, for I like classical music and "deep books," but the wireless is not the proper medium for "high-brow" work.

Give us a brighter radio, I say. It would do much to help the ideal of a "brighter London" and of a "brighter Provinces."

Yours, etc.,
London, S.W. T. J. M.

THERE IS NO wireless installation in the Channel Islands, although the neighbouring coasts are notoriously dangerous. A distress signal would have to be picked up in England and relayed by cable. All the post offices in the islands are closed at 10.30 a.m. on Sundays, and after this time no telegrams are delivered! A scheme for erecting a radio station in Jersey is being considered.

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, December 21st.

SUNDAY, December 21st.

3.0-5.30.—Programme S.B. from London.
5.30-10.30.—Programme S.B. from Glasgow.

MON., Dec. 22nd, and WED., Dec. 24th.

2.30-3.30.—Music relayed from the Kinnaird.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0 on wards.—Programme S.B. from London.

TUESDAY, December 23rd.

5.15-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.
7.30-11.0.—Programme S.B. from Glasgow.

THURS., Dec. 25th, and SAT., Dec. 27th.

3.30-4.30.—Kinnaird Hall Picture House.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

FRIDAY, December 26th.

5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Ministry of Agriculture Bulletin.
7.0.—WEATHER FORECAST and NEWS.
PERCY SCHOLES, S.B. from London.
Local News.

Dundee Choir.

7.30.—Conductor: H. MARSHALL.
ELIANE MOORE (Soprano).
There Were Shepherds.
"And Lo, the Angel of the Lord" ("The Messiah")
"And the Angel Said Unto Them" (Handel)
"And Suddenly There Was" (11)
"With the Angel" (11).
"Glory to God" (The Messiah) (Handel).
"Brightest and Best" (11).
"For the Beauty of the Earth" (Bach) (11).

THE BRITISH LEGION MILITARY BAND.

7.30.—"The Three Songs of Araby" (Clay).
MAY GRYSON.
"A May Morning" (Danza).
"O Hush Thee, My Baby" (Sullivan) (11).
"Kitty of Coleraine" (arr. Lloyd).
J. J. SMITH.
"I Fear No Fox" (Patterson).
LINA TALBOT.
"Sing, Break Into Song" (Maltinson).
"Song of the Violets" (Finning) (11).
"Simple Simon" (11).
"Glory and a Song" (11).
"On With the Morley" ("Paganini") (11).
"Flora Macdonald's Lament" (Hogg) (23).
"Coronation" (Macfarren) (11).
"O Love, May" (German) (11).
"Hoy Du De Diddle" (Herbert) (2).
"The Vicar's Song" (Sullivan).
ANN COLPER.

"The Ships of Araby" (Head) (1).
"The Land of the Lord" (11).
"The Wee Cooper o' Fife" (11).
"Soots W a Hoo" (11).
9.30.—WEATHER FORECAST and NEWS.
Mr. W. PETT RIDGE, S.B. from London.

10.0-11.0.—THE SAVOY BANDS, S.B. from London.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, December 21st.

SUNDAY, December 21st.

3.0-5.30.—Programme S.B. from London.
5.30.—Rev. J. A. McClymont, D.D.
Address: "League of Nations." Hymns by the Choir.
5.5-10.30.—Programme S.B. from Glasgow.

MONDAY, December 22nd.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

TUESDAY, December 23rd.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.
7.30-11.0.—Programme S.B. from Glasgow.

WEDNESDAY, December 24th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

THURSDAY, December 25th.

3.0-4.0.—The Station Pianoforte Trio. Special Christmas Concert.
5.0-6.0.—CHILDREN'S CORNER. Christmas Play by Aunty Molly.
7.0-12.0.—Programme S.B. from London.

FRIDAY, December 26th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture Bulletin.
S.B. from London.
7.0.—WEATHER FORECAST and NEWS.
PERCY SCHOLES, S.B. from London.
Local News.

Local Programme.

10.0-10.30.—Something cheerful to listen to at after-the-dinner time.
REGINALD WHITEHEAD (Bass).

"The Song" (Pohre) (1).
"Jolly Old Cavanagh" (Dix) (1).
"Warwickshire Wagon" (11).
"Me and My Jabe" (Bennett) (5).
"If I Were" (D. Edwards) (1).
"Devonshire Wedding" (Lyall Phillips) (1).

THE BRITISH LEGION MILITARY BAND.

will perform the following programme of popular numbers.
March, "Colonel Bogey" (Alford).
Waltz, "Night of Gladness" (Anchiff).
Fantasia, "A Hunting Scene" (Bucalosa).
March, "Athen Water" (Dought).
One-step, "Leave Me With a Smile" (Ludgood) (6).

Bandmaster: J. DOUGHT (Late R.M.S.M.).
JAMES MURRAY'S HAWAIIAN ORCHESTRA.
Recital of Carols by HOYS' CHOIR.
Under the Direction of A. T. LEE.
ASHTON.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. W. PETT RIDGE, S.B. from London.
Local News.
A few words by the Station Director.

10.30-12.0.—THE SAVOY BANDS, S.B. from London.

SATURDAY, December 27th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

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The ONLY Records WITHOUT SCRATCH **NORMAN ALLIN** Britain's Greatest Basso.

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Song of the Fishes to Cleopatra (Edwards)
- L1466** Edward (Lance 1818)
Nurse When Young from In a Persian Garden (Lagerlöf and Lehmann)
- L1474** The Midnight Revue (Newman-Gilman)
Blow Blow I Thine Winter Wind (Shakespeare Ketelbey)
- L1504** Song of the Voiceless Men (F. Schumann)
When a Maiden Takes your hand from Liszt (M. G.)
- L1568** The Sorcerer (Mussorgsky)
The Sorcerer One (Delius) (R. Strauss)

The **HALLÉ ORCHESTRA**

Conducted by **HAMILTON HARTY.**

Dvorak "NEW WORLD" Symphony.
Complete in Ten Parts on Five Records 12 inch. Double-Sided. With Descriptive Leaflet. Played by **HAMILTON HARTY** and **Hallé Orchestra** In Art Album 37s 6d. and many other Classic Masterpieces as broadcast from Manchester to all stations.

Popular Selections by the American Duettists

LAYTON and JOHNSTONE

Including "It Ain't gonna rain no mo'", "What a I Do", "Hard-Hearted Hannah", "It Had to be You", "Lazy", "Dear Old Southland", etc.

Details of other Famous Broadcast Artists
on Columbia Records will appear on this page.

Write for Catalogues of the NEW Columbia
Gramophone and "NEW PROCESS" Records
COLUMBIA, 62-68, Clerkenwell Road,
London, E.C.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, December 21st.

SUNDAY, December 21st.

3.0-5.30. } Programmes S.B. from London.
5.30-10.30. }

MONDAY, December 22nd.

3.0-3.30. Music relayed from the Majestic
4.0-4.30. Picture House
5.30-6.00. WOMEN'S HALF HOUR
6.15-6.15. CHILDREN'S CORNER
7.0-11.0. Programmes S.B. from London.

TUESDAY, December 23rd.

3.0-3.30. } Claude Duval's Dance Orchestra.
4.0-4.30. }
5.30-6.00. WOMEN'S HALF HOUR
6.15-6.15. CHILDREN'S CORNER
7.0-11.0. Programmes S.B. from London.

WEDNESDAY, December 24th.

3.0-3.30. Music relayed from the Majestic
4.0-4.30. Picture House
5.30-6.00. WOMEN'S HALF HOUR
6.15-6.15. CHILDREN'S CORNER
7.0-11.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS. S.B. from
London. Local News.

7.30. Christmas Eve.

Ye Christmas Wishes With Discourse
Society Music. Master Harold Kellington
With Red Histories of Opposite Christmas
Feasts.

Ye Brethren of Ye Guild of Ye Breed
casters of Kynston upon Hull Holpen Up
Choir Quite of Society sinners With Music
With On Ye Vigil of Christmas At Ye
hour of 8 o' Ye Clock Night, Praise Choir
Praise of Ye Adoration of Ye Shepherd.

9.30 WEATHER FORECAST and NEWS
S.B. from London

Royal Horticultural Society Talk
Mr. DOUGLAS KENNEDY. S.B. from
London
Local News.

10.5-12.0. Programmes S.B. from London.

THURSDAY, December 25th.

7.0-12.0. Programmes S.B. from London.

FRIDAY, December 26th.

3.0-3.30. Music relayed from the Majestic
4.0-4.30. Picture House
5.30-6.00. WOMEN'S HALF HOUR
6.15-6.15. CHILDREN'S CORNER
7.0-11.0. Ministry of Agriculture Bulletin.
S.B. from London.
7.0-12.0. Programmes S.B. from London.

SATURDAY, December 27th.

3.0-3.30. } Claude Duval's Dance Orchestra.
4.0-4.30. }
5.30-6.00. WOMEN'S HALF HOUR
6.15-6.15. CHILDREN'S CORNER
7.0-11.0. WEATHER FORECAST and NEWS.
S.B. from London
Local Talk. Local News.
7.30-12.0. Programmes S.B. from London.

A. R. BURROWS
the Director of Programmes

JOHN HENRY
the Wireless Humorist

Write in
"TIT-BITS"

(Every Monday — 2d.)

Leeds-Bradford Programme.

2LS 346 M.

Week Beginning Sunday, December 21st.

SUNDAY, December 21st.

3.0-5.30. } Programmes S.B. from London.
5.30-10.30. }

MONDAY, December 22nd, and SATURDAY,
December 27th.

11.30-12.30. Gramophone Records.
2.45-3.45. Queen's Hotel Orchestra, Leeds
5.15-6.15. CHILDREN'S CORNER
7.0 onwards. Programmes S.B. from London.
10.3-11.0. THE ESSEX DANCE
BAND, relayed from the Grand Hotel,
Scarborough.

TUESDAY, December 23rd.

2.30-4.0. Charles Freeman and his Orchestra
relayed from the Theatre Royal Cinema,
Bradford
4.45-5.15. WOMEN'S HALF HOUR
5.15-6.15. CHILDREN'S CORNER
6.40-7.0. Talk to Motorists, by Major A. E.
Hunt. M.I.V.E. Motor Club
7.0-11.0. Programmes S.B. from London.

WEDNESDAY, December 24th.

11.30-12.30. Gramophone Records.
3.30-4.30. Bosley Chest and his Orchestra,
relayed from the Tower Picture House.
5.15-6.15. CHILDREN'S CORNER
7.0-11.0. Programmes S.B. from London.
10.5-11.0. THE ESSEX DANCE
BAND, relayed from the Grand Hotel,
Scarborough.

THURSDAY, December 25th.

7.15-8.15. CHILDREN'S CORNER
7.0-12.0. Programmes S.B. from London.

FRIDAY, December 26th.

11.30-12.30. Gramophone Records.
3.30-4.30. Bosley Chest and his Orchestra,
relayed from the Tower Picture House.
5.15-6.15. CHILDREN'S CORNER
6.40-7.0. Ministry of Agriculture Bulletin.
S.B. from London
7.0. WEATHER FORECAST and NEWS.
S.B. from London
PEACE SCHOOLS. S.B. from London.
Local News

Carnival Night.

ALICE COCKROFT (Soprano).
MARY DAVE (Contralto).
WILFRED HUDSON (Tenor).
HARRY BURLEY (Bass).
PEACE SCHOOLS (Violins).
WALTER SPINKS (Violoncello).
MYRTLE VANCE (Piano).
GEO. S. F. H. (Horn).
JACK ALLISON (The Tare).
HARRY BARKIN (Tyke).
EDGAR ROBINSON (Entertainer).
CECIL MASON at the Piano.

7.30. The only show
"Motley's the only wear"
("As You Like It").
Under the Stars.
"If Music be the Food of Love, Play On"
("Twelfth Night").
With Cap and Bella.
"Virtue's Its Own Reward. So's Jollity"
("Mortimer Snerdley").
Here We Are Again.
"There is nothing in the world so irresistibly
contagious as laughter and good humour."
A Christmas Carol."
8.30. WEATHER FORECAST and NEWS.
S.B. from London
Mr. W. PETT RIDGE. S.B. from London.
Local News
10.0-11.0. CLIFFORD ESSEX DANCE
BAND, relayed from the Grand Hotel,
Scarborough.

Liverpool Programme.

4LV 315 M.

Week Beginning Sunday, December 21st.

SUNDAY, December 21st.

3.0-5.30. Programmes S.B. from London.
5.30. Bach's Christmas Oratorio, relayed from
the United Royal Church.
5.30-9.0. Hymns, "It Came Upon the Midnight Clear"
Anthem, "Amen, Shalom" Devotion
Address, The Rev. H. J. TAYLOR.
Hymn, "Oh Come, All Ye Faithful."
9.0-11.30. Programmes S.B. from London.

MONDAY, December 22nd.

3.30-4.30. Gaitland and his Orchestra, relayed
from the Scala Super Cinema.
5.30-6.15. CHILDREN'S CORNER
7.0-11.0. Programmes S.B. from London.

TUESDAY, December 23rd.

4.0-5.0. The State Brighter Liverpool
Band, relayed from the State Café.
6.30-6.55. CHILDREN'S CORNER
7.0-11.0. Programmes S.B. from London.

WEDNESDAY, December 24th.

3.30-4.30. Gaitland and his Orchestra, relayed
from the Scala Super Cinema.
5.30-6.55. CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HANTLEY WITHERS. S.B. from
London. Local News.
"Pile on the logs, the wind blows cold,
But let it whistle as it will
We'll keep our Christmas merry still."
DORIS GAMBELL (Soprano).
AGNES JONES (Contralto).
ALBERT E. HATTEN (Tenor).
S. MAHER (Bass).
CLARKE DAVIES (Entertainer).
THE STATION ORCHESTRA
Under the direction of FRANK BROWN

7.30. March, "The Peacemaker" Lark
A Children's Overture" Quill

7.50. Clarke Davies.
"Wimmen, Oh, Wimmen" ... L. Phillips
"Leave it to Father" ... Sterndale Bennett

8.0. Orchestra.
Selection, "Fallen Fairies" German

8.15. Our Vocalists with Revue songs and
Memories.

9.5. Clarke Davies.
"Ragman" Buchanan
"The Mermaid" Barratt

9.15. Orchestra.
Poa-Pourri, "A Musical Jig-Saw" arr. Aston

9.30. WEATHER FORECAST and NEWS
S.B. from London

Royal Horticultural Society Talk
Mr. DOUGLAS KENNEDY. S.B. from
London
Local News.

10.0. Orchestra.
Waltz, "Christmas House" ... W. H. H. H.

10.15. A few words from the Station Director
10.25. And Land Beneath

10.30-12.0. THE SAVOY BANDS. S.B. from
London

THURSDAY, December 25th.

5.30-6.15. CHILDREN'S CORNER
7.0-12.0. Programmes S.B. from London.

FRIDAY, December 26th.

4.0-5.0. The State Brighter Liverpool
Band, relayed from the State Café.
5.30-6.15. CHILDREN'S CORNER
Ministry of Agriculture Bulletin. S.B.
from London.

7.0-12.0. Programmes S.B. from London.

SATURDAY, December 27th.

3.30-4.30. Gaitland and his Orchestra, relayed
from the Scala Super Cinema

5.30-6.15. CHILDREN'S CORNER
7.0-12.0. Programmes S.B. from London.

The article entitled "Yoga Means Virtue" a
published by arrangement with the Proprietors of "The
Observer."

Wireless Constructor

6^D

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6^D.
MONTHLY.

This is the monthly magazine which every constructor was waiting for. It has filled the wants of over a quarter of a million wireless enthusiasts, this being the number of copies sold for both the first and second issues.

The Third Issue now on sale is a bumper Christmas Number containing the plums and all that is good in

wireless. There are so many constructional articles and so much sound advice, hints and tips that absolutely every reader is catered for individually and regular readers will be obtaining a progressive course of wireless that will place them well ahead of those friends who, in the earlier days, they went to for advice.

Simple to read, well crammed full of useful and interesting articles and notes, it has achieved a circulation never approached by any other magazine. The Wireless Constructor has not only the largest circulation of any magazine in the world but its circulation is very much greater than that of any other British magazine of any kind whatsoever. The extraordinary value given for a ridiculously small price of 6d. has helped, but its actual contents have an appeal which no reader can resist once he has seen a copy. For the absolute beginner, the crystal or single valve user, it is ideal, while some of the contents will appeal equally to the experienced experimenter.

The WIRELESS CONSTRUCTOR is produced by Radio Press, Ltd. the largest wireless publishers in the world (Proprietors also of "Wireless Weekly" and of "Modern Wireless"). Like all Radio Press publications it is under the general and personal direction of John Scott Taggart, F.Inst.P., A.M.I.E.E., the well-known authority and inventor of the St. 100 and many other popular circuits.

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Nottingham Programme.

SAG 122 M.

Week Beginning Sunday, December 21st.

SUNDAY, December 21st.

1.5.11 } Programmes S.B. from London.
9.0-10.30 }

MONDAY, December 22nd.

3.30-4.30.—The Scala Picture Theatre Or-
chestra Musical Dances of Andrew
James

5.15-6.0.—CHILDREN'S CORNER.

6.15-6.15.—Teens' Corner

6.35-6.55.—Prof. H. H. Norton, D.Sc., on
The History of Nottingham Society.

7.0-11.0.—Programmes S.B. from London.

TUESDAY, December 23rd.

3.30-4.30.—Lyons' Café Orchestra Conductor,
Bramley Eylon.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15.—Teens' Corner

7.0-11.0.—Programmes S.B. from London.

WEDNESDAY, December 24th

11.30-12.30.—Gramophone Records of the Week.

3.30-4.30.—Lyons' Café Orchestra Conductor,
Bramley Eylon.

5.15-6.0.—CHILDREN'S CORNER.

6.10-6.55.—Prof. R. Piers, M.C., M.A., "Econo-
mics and Welfare" (3)

7.0 WEATHER FORECAST and NEWS
S.B. from London.

Mr. HANTLEY WITHERS S.B. from
London. Local News.

Christmas Eve Concert.

THE HUCKNALL EXCELSIOR
PRIZE BAND

Band Leader: HARRISON

THE ORPHEUS MALE VOICE
CHORUS

Conductor: E. STONE.

IDA SARGENT (Songs at the Piano).

A. THURLOW HAYES (O.B.E.)

—Programmes S.B. from London.

From 7.30 to 9.30 and 10.0 to 10.30 p.m.
we shall have a reproduction of the
most spirit of Christmas Eve, and will
entertain you with Merry Music, Christ-
mas Carols and Songs, and Recitations
from Dickens' famous Masterpieces, "The
Christmas Carol."

From 9.30 to 10.0 p.m. you will receive the
Weather Forecast and News, a Royal
Marine Band Song, and a Tale
by Mr. Douglas Kennedy on "Song
Dances and Carols" from London and
again after the close of our concert at
10.30 p.m. you will hear the Savoy Bands
Turdus Layton and Clarence Johnstone,
and White and Carols broadcast from
London up till midnight.

THURSDAY, December 25th.

5.0-6.0.—CHILDREN'S CORNER. We shall
entertain a number of War Orphans
in a Studio with a Punch and Judy Show
and a Christmas Tree.

7.0-12.0.—Programmes S.B. from London.

FRIDAY, December 26th.

3.30-4.30.—Lyons' Café Orchestra Conductor,
Bramley Eylon.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15.—Teens' Corner

6.40-6.55.—Ministry of Agriculture Bulletin
S.B. from London.

7.0-12.0.—Programmes S.B. from London.

SATURDAY, December 27th.

3.15-4.15.—The Scala Picture Theatre Orches-
tra Musical Dances of Andrew James

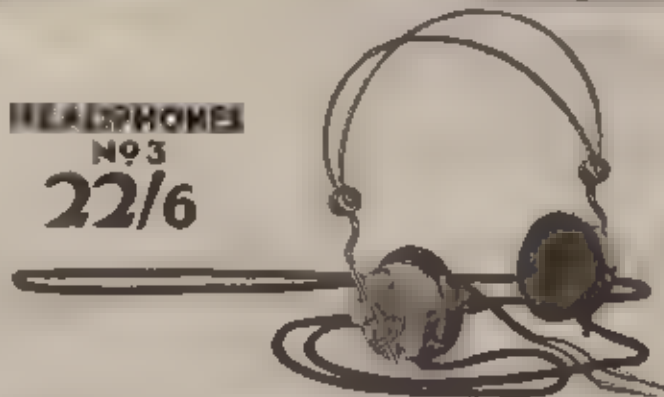
5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15.—Teens' Corner

7.0-12.0.—Programmes S.B. from London.

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MINOR :****HEADPHONES**

No. 3

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You, sir, if you are an expert, will perceive that over the design of both the TrueMusic Minor and the No. 3 Lightweight Headphones, we have taken infinite pains—the balance of the magnetic circuits, the arrangement and construction of the diaphragm. . . . If you are not an expert, you will perceive it none the less, by listening with a discerning ear to the tone and clarity of T.M.C. reproduction.

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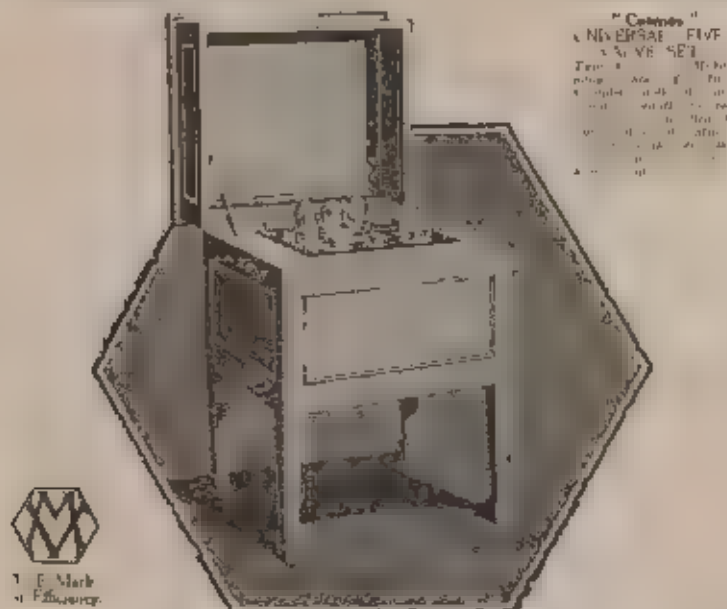
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TrueMusic "Minor"	- - -	£1 : 1 : 0
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ETB 207



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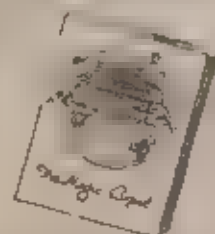
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MECCANO LIMITED BINNS ROAD LIVERPOOL

Plymouth Programme.

5PY 335 M.

Week Beginning Sunday, December 11st.

SUNDAY, December 11st

7.45-8.30. } *Programme S.B. from London*

MONDAY, December 22nd, TUESDAY, December 23rd, and WEDNESDAY, December 24th.

3.30-4.15. } *Programme S.B. from London*
4.15-4.30. } *Programme S.B. from London*
4.30-5.00. } *Programme S.B. from London*
5.00-5.15. } *Programme S.B. from London*
5.15-5.30. } *Programme S.B. from London*
5.30-5.45. } *Programme S.B. from London*
5.45-6.00. } *Programme S.B. from London*

THURSDAY, December 25th.

7.0-12.0. } *Programme S.B. from London*

FRIDAY, December 26th

4.15-4.30. } *Programme S.B. from London*
4.30-4.45. } *Programme S.B. from London*
4.45-5.00. } *Programme S.B. from London*
5.00-5.15. } *Programme S.B. from London*
5.15-5.30. } *Programme S.B. from London*
5.30-5.45. } *Programme S.B. from London*
5.45-6.00. } *Programme S.B. from London*

Boxing Night Popular Programme.

7.0-7.15. } *Programme S.B. from London*
7.15-7.30. } *Programme S.B. from London*
7.30-7.45. } *Programme S.B. from London*
7.45-8.00. } *Programme S.B. from London*
8.00-8.15. } *Programme S.B. from London*
8.15-8.30. } *Programme S.B. from London*
8.30-8.45. } *Programme S.B. from London*
8.45-9.00. } *Programme S.B. from London*
9.00-9.15. } *Programme S.B. from London*
9.15-9.30. } *Programme S.B. from London*
9.30-9.45. } *Programme S.B. from London*
9.45-10.00. } *Programme S.B. from London*
10.00-10.15. } *Programme S.B. from London*
10.15-10.30. } *Programme S.B. from London*
10.30-10.45. } *Programme S.B. from London*
10.45-11.00. } *Programme S.B. from London*
11.00-11.15. } *Programme S.B. from London*
11.15-11.30. } *Programme S.B. from London*
11.30-11.45. } *Programme S.B. from London*
11.45-12.00. } *Programme S.B. from London*

SATURDAY, December 27th

4.15-4.30. } *Programme S.B. from London*
4.30-4.45. } *Programme S.B. from London*
4.45-5.00. } *Programme S.B. from London*
5.00-5.15. } *Programme S.B. from London*
5.15-5.30. } *Programme S.B. from London*
5.30-5.45. } *Programme S.B. from London*
5.45-6.00. } *Programme S.B. from London*

An Entirely New

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By ENID BLYTON

The newest book ever published on the animals of the World. Zoo. New & fifty superb illustrations.

3/6

TO BE HAD OF ALL BOOKSELLERS AND NEWSDEALERS



My Goodfellow (giving generously)
Not to-night, you fellows, thank
you! We're listening-in to the carols
on our new Biorophone.

The Olde Waits and the New Waits.

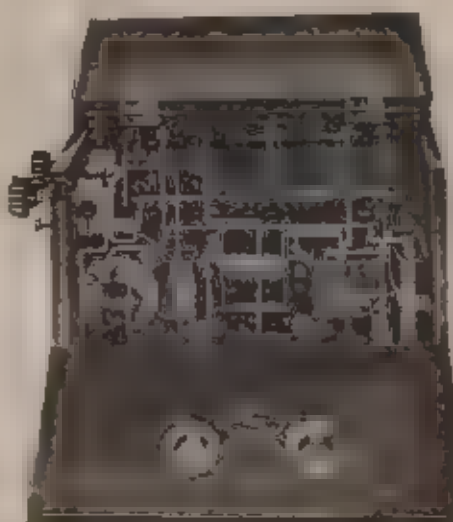


Christmas is here again - the Christmas atmosphere - a year of happiness and joy, to which Broadcasting will this year make a large contribution. But to enjoy to the full the Carols and other special, are the B.B.C. are going to provide you with clear pure reception. The Biorophone is a wonderful little metal set giving a life-like concert on its own or tuning makes it surprising delicate. The enclosed detector is fitted with best quality extra crystal and the added copper top and base ensure perfect tuning. All metal parts are nickel-plated, the set being extremely smart in appearance. An Ideal Xmas gift. Model No. 1 is for local stations, while model No. 2 receives the high-power station also.

Model 1 - 7/6.
Model 2 - 10/6.

Work a Loudspeaker

from your present detector by using the Supratone 2-valve amplifier. The circuit employed gives wonderful volume and purity and only the finest components are used throughout. The beautifully finished mahogany cabinet has hinged top and side for easy inspection. The Microstat provides micrometer adjustment for Valves, which are controlled by a simple pull-push switch. On pulling this out the amplifier functions immediately, and by pushing it back the amplifier is quite out of action.



OUTSTANDING FEATURES:
2 Supra Transformers. 2 Microstat.
2 Munsbridge Condensers.
2 Valve Windows.
83-5-V pull-push switch for filament circuit.
Negative grid bias.
Modulating resistance.



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GENERAL PURPOSE VALVES	
Type R	2.5 each
Power	4 watts
Max. plate voltage	250 volts
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Max. filament voltage	2.5 volts
Type D1	2.5 each
Power	4 watts
Max. plate voltage	250 volts
Max. screen voltage	100 volts
Max. filament voltage	2.5 volts
Type H5	2.5 each
Power	4 watts
Max. plate voltage	250 volts
Max. screen voltage	100 volts
Max. filament voltage	2.5 volts
POWER & TUNING VALVES	
Type D4	3 each
Power	4 watts
Max. plate voltage	250 volts
Max. screen voltage	100 volts
Max. filament voltage	2.5 volts
Type H6	3 each
Power	4 watts
Max. plate voltage	250 volts
Max. screen voltage	100 volts
Max. filament voltage	2.5 volts
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Max. plate voltage	250 volts
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Max. filament voltage	2.5 volts

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The British Thomson-Houston Co., Ltd.
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Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, December 21st.

SUNDAY, December 21st

11.30-12.30. *Chromophone Records*
12.30-1.30. *Programme S.B. from Manchester.*
1.30-2.30. *WOMEN'S HALF HOUR*
2.30-3.30. *CHILDREN'S CORNER*
3.30-4.30. *Programme S.B. from London*

MONDAY, December 22nd

11.30-12.30. *Chromophone Records*
12.30-1.30. *Programme S.B. from Manchester.*
1.30-2.30. *WOMEN'S HALF HOUR*
2.30-3.30. *CHILDREN'S CORNER*
3.30-4.30. *Programme S.B. from London*

TUESDAY, December 23rd

11.30-12.30. *Chromophone Records*
12.30-1.30. *Programme S.B. from Manchester.*
1.30-2.30. *WOMEN'S HALF HOUR*
2.30-3.30. *CHILDREN'S CORNER*
3.30-4.30. *Programme S.B. from London*

WEDNESDAY, Dec. 24th, SATURDAY, Dec. 27th.

11.30-12.30. *Chromophone Records*
12.30-1.30. *Programme S.B. from Manchester.*
1.30-2.30. *WOMEN'S HALF HOUR*
2.30-3.30. *CHILDREN'S CORNER*
3.30-4.30. *Programme S.B. from London*

THURSDAY, December 25th.

7.0-12.0. *Programme S.B. from London*

FRIDAY, December 26th.

11.30-12.30. *Chromophone Records*
12.30-1.30. *Programme S.B. from Manchester.*
1.30-2.30. *WOMEN'S HALF HOUR*
2.30-3.30. *CHILDREN'S CORNER*
3.30-4.30. *Programme S.B. from London*

7.0 WEATHER FORECAST and NEWS

S.B. from London

PERCY SCHOLLES. S.B. from London.

Local News

THE SHEFFIELD STATION

ORCHESTRA

Under the Direction of COLLIN SMITH.

OSWALD SMITH (Solo Violoncello).

BLANC DE NAIER (Contralto).

STAINLESS STEPHEN

7.30. *Orchestra*

Su to. "Gabrielle" *Revue*

Contralto Solo.

"The Twelve Days of Christmas"

arr. P. Aus. (11)

Revue.

"A CHRISTMAS CAROL."

(Charles Dickens.)

(Adapted for Broadcasting by Harold

Buxton.)

Act I. Scrooge's Office—Christmas Eve.

Act II. Scrooge's Office—Christmas Eve.

Act III. Christmas Morning.

8.30-8.50. *Orchestra*

Selection, "The Miracle" *Humpstead*

Violoncello Solo.

"The Holy Boy" *Irish*

Spanish Dance *Puppet*

9.0. *Stainless Stephen*

9.10. *Orchestra*

Suite of Dances, "Carnival" *Revue*

Contralto Solo.

"Daftodil" *Spirity Rascal*

"Morning" *Olay Sprake*

"Little Band of Snowdrops" *Madrigal Phil*

9.30.—WEATHER FORECAST and NEWS

S.B. from London

Mr W. P. TRIDY S.B. from London

Local News.

10.0. *Orchestra*

"Three Light Pieces" *R. Souter*

"Gypsy Suite" *E. Germa (11)*

"My Son" *The Merry Heart*

Revue *T. des Ropes*

10.1. *Orchestra*

Waltz Suite. *Colorful Theatre*

10.1. *S.A. & BANDS. S.B. from*

London.

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Here we are once more at the Christmas season. Everyone intent upon hospitality; everyone thinking out how best to give their friends pleasure and make this the jolliest of all Christmases.

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This Christmastide everybody is thinking wireless, everybody is talking wireless, and thousands are making mental notes to give wireless presents. I can say with no little pride that nowhere will you find such a wide range of gifts as you will amongst my range.

There are crystal sets; one, two, three and five-valve sets, with their corresponding separate amplifiers, two types of Loud Speaker, head telephones, valves, and a complete set of components such as coils and transformers for you to select from—all the fun of the fair, in fact. And the one feature that distinguishes them all is that we have taken pains over the inner "works" rather than make the cost high by the inclusion of gadgets and expensive outside finish.

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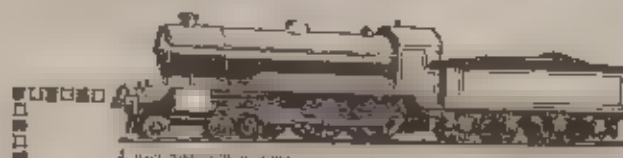
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Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, December 21st.

SUNDAY, December 21st

3.0-5.30 - *Children's Hour* - S. J. ...
5.40 - *Children's Hour* - S. J. ...
A. C. ...
A. F. H. ...
A. ...
9.0-10.30 - *Programme S.B. from London*

MONDAY, December 22nd, to WEDNESDAY, December 24th, and FRIDAY, December 26th.

3.30-4.30 - *The Music of the Christmas*
4.40-5.40 - *The Music of the Christmas*
5.40-6.40 - *The Music of the Christmas*
6.40-7.40 - *The Music of the Christmas*
7.40-8.40 - *The Music of the Christmas*

THURSDAY, December 25th

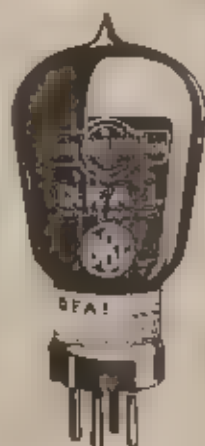
7.0-8.0 - *Programme S.B. from London*

SATURDAY, December 27th

3.30-4.30 - *The Music of the Christmas*
4.40-5.40 - *The Music of the Christmas*
5.40-6.40 - *The Music of the Christmas*
6.40-7.40 - *The Music of the Christmas*
7.40-8.40 - *The Music of the Christmas*

Local Programme.

7.30 - *Harp Solos*
7.40 - *Harmonic Solos*
7.50 - *Harmonic Solos*
8.00 - *Harmonic Solos*
8.10 - *Harmonic Solos*
8.20 - *Harmonic Solos*
8.30 - *Harmonic Solos*
8.40 - *Harmonic Solos*
8.50 - *Harmonic Solos*
9.00 - *Harmonic Solos*
9.10 - *Harmonic Solos*
9.20 - *Harmonic Solos*
9.30 - *Harmonic Solos*
9.40 - *Harmonic Solos*
9.50 - *Harmonic Solos*
10.00 - *Harmonic Solos*
10.10 - *Harmonic Solos*
10.20 - *Harmonic Solos*
10.30 - *Harmonic Solos*
10.40 - *Harmonic Solos*
10.50 - *Harmonic Solos*
11.00 - *Harmonic Solos*
11.10 - *Harmonic Solos*
11.20 - *Harmonic Solos*
11.30 - *Harmonic Solos*
11.40 - *Harmonic Solos*
11.50 - *Harmonic Solos*
12.00 - *Harmonic Solos*



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FOR XMAS VOLUME

WHY not have good dance music this Christmas? You will need increased volume and clarity from your loudspeaker for the special festive broadcasting programmes. THEN TAKE OUT YOUR LAST L.F. STAGE VALVE AND INSERT A MULLARD D.F.A.

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Swansea Programme.

55X 316 M.

Week Beginning Sunday, December 21st.

SUNDAY, December 21st.

- 7.0-8.0 Programme S.B. from Cardiff
- 8.30-9.0 Religious Service. S.B. from Cardiff
- 9.10-10.30 Programme S.B. from Cardiff

MONDAY, December 22nd.

- 7.0-8.0 Castle Cinema Orchestra. Musical
- 8.30-9.0 PHILIPPA'S CORNER
- 9.10-10.30 Programme S.B. from London

WEDNESDAY, December 24th, and SATURDAY, December 27th

- 8.40-9.0 The Castle Cinema Orchestra. Musical
- 9.10-10.30 Programme S.B. from Cardiff

TUESDAY, December 23rd, and THURSDAY, December 25th.

- 7.0-8.0 PHILIPPA'S CORNER
- 8.30-9.0 Programme S.B. from London

FRIDAY, December 26th.

- 7.0-8.0 The Castle Cinema Orchestra. Musical
- 8.30-9.0 PHILIPPA'S CORNER
- 9.10-10.30 WEATHER FORECAST and NEWS
- 10.30-11.0 PERRY SCHOLARS. S.B. from London
- 11.0-11.30 LOFT L. W. S. (Contra to JOHN WALTERS (Baritone) ARCHIE SIMPSON (Tortoise) KENNY RAY'S BAND
- 11.30-12.0 Dance Music
- 12.0-1.0 O'Rourke and the O'Rourke. S.B. from London
- 1.0-1.30 Dance Music
- 1.30-2.0 A Summer Night. S.B. from London
- 2.0-2.30 Dance Music
- 2.30-3.0 Archie Simpson
- 3.0-3.30 The Little Wooden Wagon
- 3.30-4.0 "O' Cedar Mop" .. Stereotype Bennett (7)
- 4.0-4.30 Dance Music
- 4.30-5.0 "Ireland, Dear Ireland" .. Trolan
- 5.0-5.30 "Mary's Choice" .. Leigh (8)
- 5.30-6.0 "Merry Men" .. Traditional
- 6.0-6.30 Band
- 6.30-7.0 Dance Music
- 7.0-7.30 Lotte Low
- 7.30-8.0 "The Rose Tree" .. Carey (1)
- 8.0-8.30 S. L. R. .. Del Rego
- 8.30-9.0 Band
- 9.0-9.30 Dance Music
- 9.30-10.0 WEATHER FORECAST and NEWS
- 10.0-10.30 Mr. W. PETT RIDGE. S.B. from London
- 10.30-11.0 Local News
- 11.0-11.30 Band
- 11.30-12.0 Dance Music
- 12.0-12.30 Archie Simpson
- 12.30-1.0 "Hail, My Girl" .. Aiken
- 1.0-1.30 "I've Got Another Sweetheart" .. Matland and Schreiber (16)
- 1.30-2.0 "The Bulls Won't Bellow" .. Hocking (8)
- 2.0-2.30 Band
- 2.30-3.0 Dance Music
- 3.0-3.30 THE SAVOY BANDS. S.B. from London
- 3.30-4.0 Close down.

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Brown Q-type Loud Speaker.

An exceptionally handsome Instrument recognised as the Loud Speaker de-luxe. Prices in all resistances

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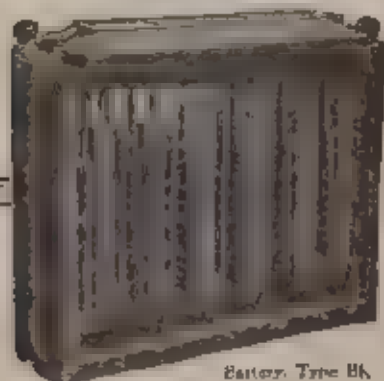
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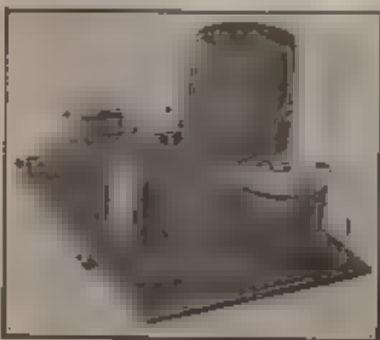
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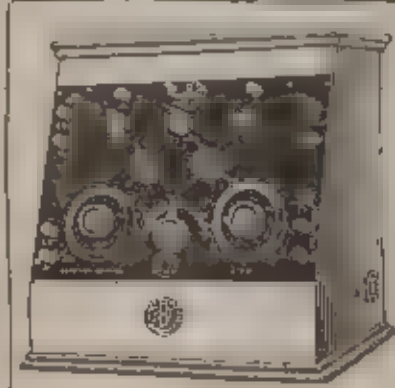
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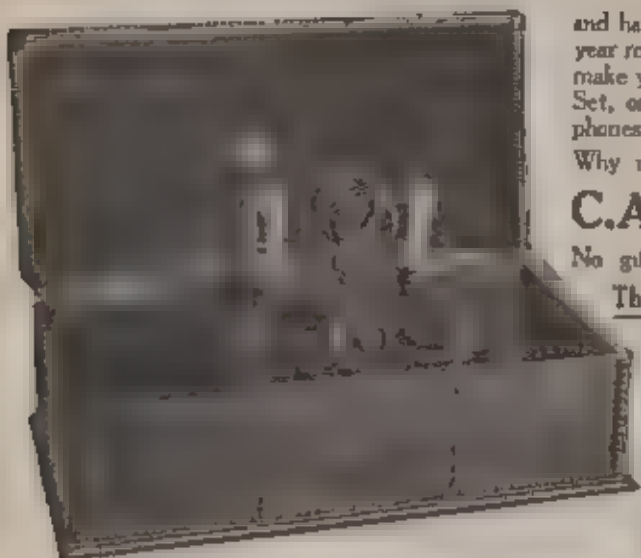
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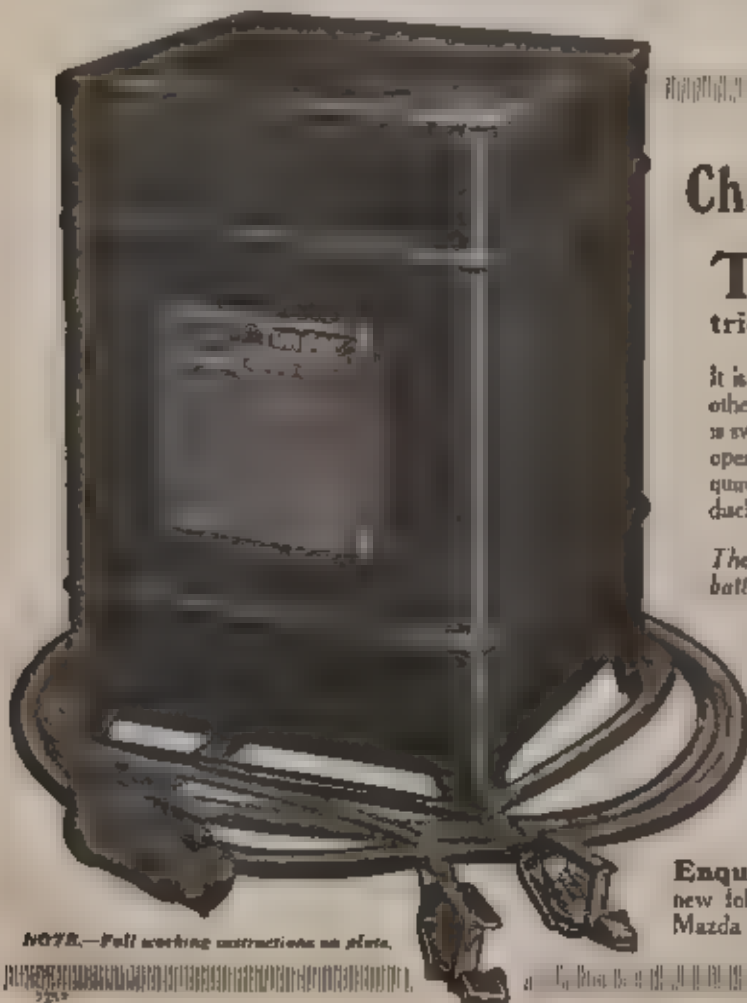
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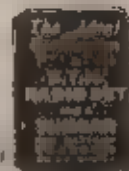
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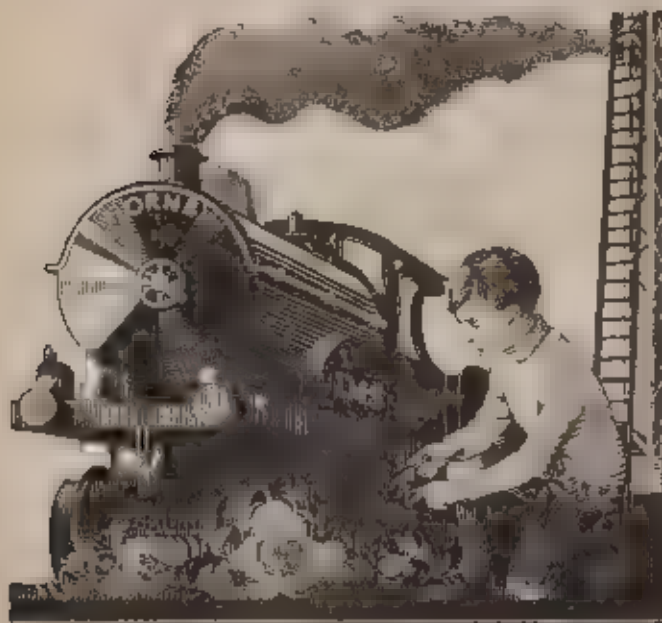
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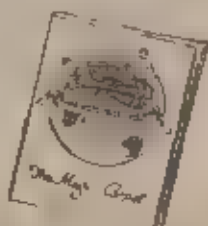
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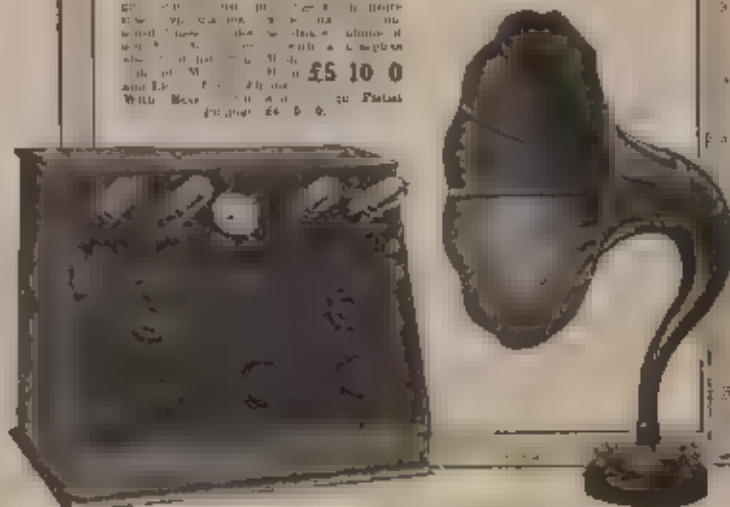
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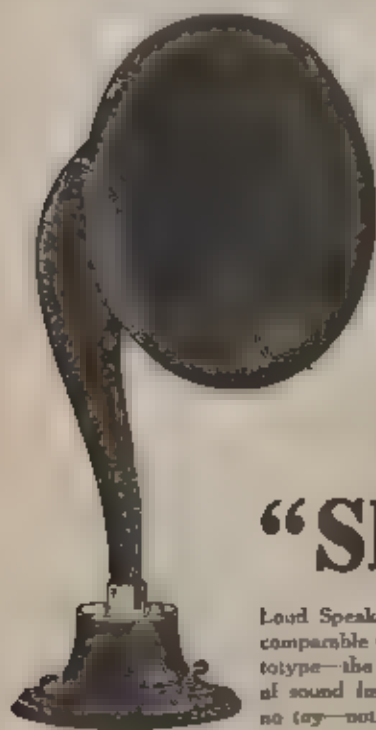
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Type J, 120 ohms
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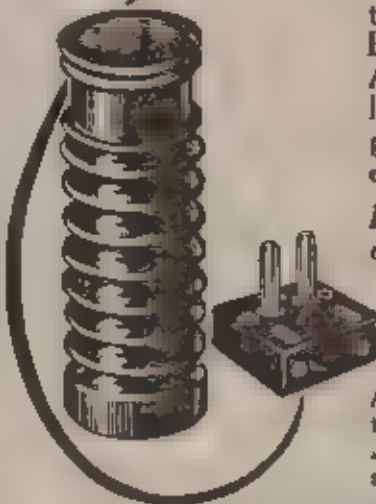
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"The be-all and end-all of a crystal set is the aerial."

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Valve set owners—fix a "Mara" and get those distant elusive stations clearly and sweetly.

Nearly 55,000 "Mars" Aerials have been sold since September. The merits of the "Mars" have been endorsed by the technical editor of "Popular Wireless," by Radioist of the "Sunday Chronicle," and many other well-known experts.

The Secret's in the Spiral Spin

The "Mare" is patented—there is no other aerial like it. It consists of 84 strands of fine hand-drawn phosphor-bronze wire, **SPIRALED WOUND**, so that each wire is air insulated. The result is 50% greater efficiency than Zilla's when used for reception; 90% greater efficiency when used for transmission. Hold us inud again many all the difference between resistance reception and perfect clarity.

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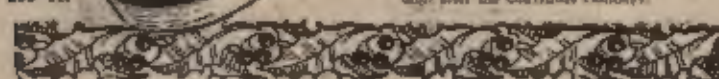
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9/6

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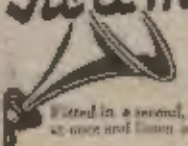
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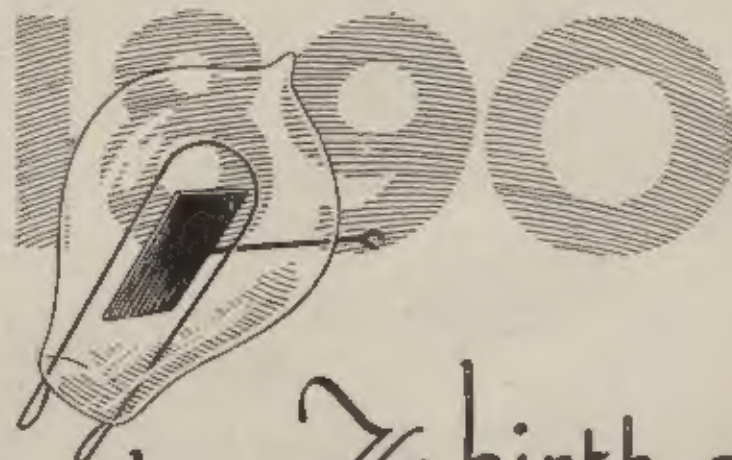
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2/6



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